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"The play's the thing."—HAMLET.

It seemed as if all Jewdom was at Haverly's Fourteenth Street Theatre Monday night, when M. B. Curtis made his first appearance here as a star in a comedy-drama by George H. Jessop, the journalist, called "Sam'l of Posen." The audience completely filled the theatre, and it expressed its thorough enjoyment of the performance with frequent and hearty applause. One or two feeble voices of the press have been raised against the introduction of the Hebrew character upon the stage, and especially have they piped their plaintive cries against Mr. Curtis' characterization. The best answer to these was given at the Fourteenth Street Theatre. Probably two-thirds of the entire audience were Jews, but they manifested sympathy and appreciation for the hero of the play, and not a single sound of disapproval was heard during the whole evening. And why should there have been? Mr. Curtis does not exaggerate the obnoxious qualities that misrepresentation and malignity have associated with an ancient race. His performance is not a caricature, but a picture of the lively, bustling, wide-awake drummer, who belongs to the great commercial army that is skirmishing every nook and cranny of our broad expanse of country to-day. In his capital characterization there are numerous touches of nature so true and so familiar to everyone's experience that their display is almost startling. Such young Hebrews as Sam'l may be met all over the country, and everywhere they are marked by an enterprise, attention to business, and perseverance that is truly colossal in its proportions. Mr. Curtis' impersonation is not exaggerated further than is ordinarily required for the exigencies of the stage. It is natural, and in this virtue lies the reason for the strong interest that it has upon the public. His characteristic blunder of pronunciation, "hell of a dollar," is an example of this quaint and homely realism. Nine actors out of every ten would lay particular stress on this expression in order to gain a laugh. Mr. Curtis speaks it without emphasis, and therefore it becomes extremely funny. His dialect is also true to nature, and from its literal correctness must have been moulded after some model from Posen itself. Sam'l is a being that causes us to smile, but at the same time he claims our admiration. The keynote to his whole character is sounded in the first act, where, after having been engaged as a stock clerk in a rich jeweller's establishment, he says in an aside to his sweetheart, "In eight months I will be head-salesman. I'd vill nod be my fald if in doo years I don't own der shdore." This spirit of energy and ambition follows him everywhere, in his business, his love and all his other pursuits. He hasn't an atom of poetry in his composition, but he has an honest heart, a clear head and the attributes of manliness. Nobody can object to Curtis' Jew. On the contrary everybody would like to grasp him by the hand and hear him speak his odd conceits and ventilate his level-headed commercial schemes. His advent is a novelty to the stage, and one that deserves to be a permanent fixture. The public has tired of the repulsive type of Hebrew that from long association has become inseparably linked to the drama. From Shylock to Moses, in the School for Scandal, from Fagin, in Oliver Twist, down to Mo Jewell in The World, playwrights and actors seem to have entered into a conspiracy to ridicule, caricature, and render repulsive and obnoxious a race of people who constitute a large, industrious and useful class of nearly every civilized community. Fair play is a jewel anywhere, and it has remained for Mr. Curtis to administer it at last on the boards to this maligned and unoffending people. Let us sincerely hope that hereafter when dramatists see fit to introduce Jews into their plays, they will be pictured without regard to popular prejudice or tradition.

The author of Mr. Curtis' play, Mr. Jessop, is a journalist of considerable ability. In Sam'l of Posen he has done much better work than was exhibited in his last contribution to the stage, the ill-fated Gentleman from Nevada. The materials of the piece are somewhat conventional, and there is a superabundance of unnecessary detail, but the central character is well outlined, the minor characters are nicely etched, and the situations and incidents are arranged with tolerable sequence and a certain amount of skill. His subject is commonplace, and he treats it in a commonplace style. The story in brief runs as follows: Sam'l of Posen is a peddler of cheap nick-nacks, who by chance drops into the jewelry store of a Mr. Winslow to dispose of his wares. In this establishment Sam'l recognizes Rebecca Dreyfus, a pretty Hebrew maiden, to whom he was attached in their fatherland. In this store we are introduced to all the personages in the drama. A French shop girl, named Celeste, plots with her lover, Frank Kilday, (who is a nephew of Mr. Winslow, the proprietor,) to ruin Jack Cheviot, a young gentleman of gambling propensities, (also a nephew of Winslow.) Kilday's motives are advancement and the aid of the proprietor's daughter—which he

schemes to get away from his cousin Jack. Winslow is told of Cheviot's peccadilloes by Kilday, and dismisses the erring nephew from his employ. Sam'l has done Jack a favor, however, which the latter remembers, and exerts his influence toward getting the peddler employment in the store. He succeeds, and Sam'l is engaged as stock clerk, after a funny interview with the proprietor, in which he clearly shows that gentleman his "cheek" and other business-like qualifications. Celeste then makes an effort to fix the theft of a diamond upon Sam'l, but is discovered by Rebecca, who, exposes her plan. Thus finishes the first act. Act Two takes place in the private office of Mr. Winslow. It is devoted principally to love-making between Rebecca and Sam'l, who has now been promoted to the advanced position of commercial traveler for the house. Word is brought Mr. Winslow by Kilday that his nephew Jack is at a notorious gambling house kept by Celeste, formerly the shop-girl. In order to disillusionize his daughter, who loves Jack, the old gentleman arranges to take her with him to the "tiger," and confront the young man in that disreputable situation. Sam'l overhears the plan, and in order to befriend Jack, he makes up his mind to forestall things by going to Celeste's establishment at once and warning him in time to evade discovery. He carries out the idea, entering the place with \$40,000 worth of Mr. Winslow's diamonds on his person. Kilday here sees a way to free himself from his objectionable connection with Celeste, which might interfere with his suit for Miss Winslow's hand. He arranges that Celeste shall drug and rob Sam'l of the jewels in his possession. This is done, when Kilday appears and denounces Celeste as a thief, threatening to expose her to the police unless she consents to fly the country at once. The French woman becomes enraged, and attacks Kilday with a knife. In the struggle he disarms Celeste and kills her, after which he secures the diamonds and leaves. Winslow and others come upon the scene, and discover the murdered woman. Suspicion of the murder is of course directed toward Sam'l. Here the plot becomes somewhat mixed, for in the following act Sam'l is wandering about at large searching for the lost diamonds. Whether he is still suspected of the murder or not we have no means of knowing; except that it would be hardly within the bounds of probability to suppose that a man accused of a capital crime would be permitted to roam at large. Kilday comes to the pawnshop of Sam'l's uncle to dispose of the stolen diamonds, and the young Hebrew nails him on the spot. Everybody, except the villain, is made happy by the necessary agreements of marriage; Sam'l's wish to go into business for himself is gratified, and Jack is taken in as a partner by Mr. Winslow—who at the last administers soothing syrup all round.

We have seen worse plays than Sam'l of Posen, but we have seen few pieces as good that were written to fit the specialty or peculiarity of a star. It contains all the elements of popularity, is sufficiently cohesive, and performs its function—"feeding" Curtis—very well. The third and fourth acts drag and need rubbing up. A quickening of the action would have a salutary effect. Curtis' company, with one exception, is all new. It has been especially engaged for this season in New York. For a first performance they worked well together. Welch Edwards, as Mr. Winslow, made a potly and respectable merchant. Frank Losee looked handsome as Frank Kilday, and his voice sounded gutturally villainous throughout. Nelson Decker suffered by comparison with the rest of the cast. As Jack Cheviot he was weak and unsteady. Ed. Marble blacks up capably. Such a good comedian ought never to play so poor a part as that of the gambling house waiter. Charles Rosene doubled an Irishman and a pawbroker very neatly. Walter Eyttinge was acceptable in a character bit of a crushed actor, but the part is no advantage to the piece. Albina De Mer, as Celeste, played the character quite as well as Emily Rigg could have done. She deserves great praise for an artistic and effective piece of work. Gertrude Granville was too maturely kittenish as Rebecca, but otherwise she played the part satisfactorily. Carrie Wyatt as Ellen, and Mrs. Rouse as Mrs. Mulcahey, were individually good.

The scenery and appointments are, without exception, the best that have been displayed on the stage of this theatre this season. The sets are all well painted, and the properties, furniture and other auxiliaries are adequate and appropriate.

Donna Juanita, Suppe's comic opera, produced by Mahn's company at the Fifth Avenue Monday night before a fashionable audience, is a conglomeration of pretty music and verbal coarseness that occupies three hours in representation. It will not succeed to the popularity of Boccaccio or of Fatinitza, simply because it is in many respects inferior to both those compositions. The opera employs fifteen people in the cast and a large chorus. Musically it has merit, and although in this, as in all of Suppe's works, there is a monotony about the score, it is written in a musicianly style and may be ranked in the list of the more substantial opera comiques. The music, however, is sacrificed to a libretto that is remarkable for its vulgarity and imbecility, together with a horde of incapable singers that are not fit to cope even with the modest requirements of a

light opera of this nature. We do not know who made the translation of the dialogue to "Suppe's latest and greatest work" (as the house-bill, regardless of truth, has it), but he deserves some chastisement for inflicting upon an innocent public the mass of twaddle that distinguishes Donna Juanita. The jests are objectionable, the puns are nearly all admissible of a bad construction, and the comedy consists of rough horse-play, slang, and double entendre. Donna Juanita received its initial representation in Boston last week, and it is beyond our comprehension why the cultured critics of the Hub allowed this scapegrace to pass by their fire of criticism and *lice*. We have not a word to say against the taste of the public that will permit such an exhibition on the stage, but we advise all gentlemen who propose a visit to the Fifth Avenue, during the run of Donna Juanita, to leave their girls behind them.

The choruses are written admirably, and one or two are really superior to the rest of the work. A serenade chorus, in the second act, is very pleasing. It received half-a-dozen encores. A love duet between Petrita and Gaston is a fair specimen of romantic composition, and the entrance song of Rene Dufaure is dashing and brilliant. There are several other numbers that will find favor, but there is not one that will enjoy the popularity of the march songs in Fatinitza and Boccaccio.

The plot of Donna Juanita closely resembles that of Fatinitza. It is given as follows: Rene Dufaure, a mischievous cadet of a French regiment in the time of the Protectorate, finds himself in trouble on account of disguising himself as a lady named Donna Juanita. He begins his escapades by making violent love to the Colonel of his own regiment. The Colonel becomes aware of the trick, and sends Rene to prison. The General in command, wishing to send an officer, disguised, into San Sebastian, a town occupied by the English, in order to find out the strength of the garrison, Rene Dufaure, being recommended to the Commander-in-Chief as the best man for the task, on account of his well-known bravado, is released, and promised a lieutenancy if he succeeds in his commission. Rene is delighted with the trust confided to him, having heard that his brother, Gaston, Captain of a French regiment, has been wounded and is a prisoner in San Sebastian. He dresses as a muleteer, and after a number of hairbreadth escapes, makes his way into the fort. He meets his brother Gaston, who is betrothed to a Spanish girl named Petrita, and who, with her brother, Gil Polo, keeps an inn in San Sebastian, and who are enthusiastic Republicans. Petrita sees the meeting of the brothers from a balcony, and while Rene is describing the fun he had with his Colonel, she hears the name of Donna Juanita, and believing Rene to be the Donna, disguised as a man, becomes very jealous. Don Riego, a Notary and staunch Republican, at this moment appears, and is introduced to Rene by Gaston. The Notary, who is a sort of political Figaro, has obtained a promise from Gaston to make love to Donna Olympia, the wife of Don Pomponio, Alcalde of San Sebastian. Donna Olympia, before marriage, was a ballet dancer, and has at times, "terpichorean fits." She is a Royalist, and leader of a club of ladies, which meets at her house, to conspire against the Republican party of Spain. Gaston promises to ascertain from her the secrets of her party, but is forestalled by his brother Rene, in the following manner: Rene, who has told Gaston and Riego how he entered San Sebastian, is locked up in Riego's house, just as the British soldiers are about to enter in search of Rene, who has passed the outposts without giving the countersign. The soldiers are led by Colonel Douglas, an eccentric Scotchman, and the Alcalde. During the *ensemble*, Petrita, who believes Rene may be shot as a spy, tells the Colonel that it is a woman they have captured. The Alcalde, who thinks himself a Don Juan, invites Rene to stay at his house. The invitation is accepted, and the first act closes. The second act takes place in a salon of the palace, and opens with a serenade by students, who are engaged by the Alcalde, to sing in honor of Juanita. This serenade is followed by the female conspirators' scene. The ladies appoint Rene president, and by this means he discovers their plot; which is no other than the entry of British troops into San Sebastian, disguised as pilgrims; their watchword being the "Pilgrims of Biscaya." Rene sends word to the Commander. The English are ambushed, taken prisoners, and the French soldiers, dressed as pilgrims, enter the town, are feted by the Alcalde, and the act ends with a dance. The third act opens in the military quarters of the town. The day is the anniversary of the children's fête. All the grown up people dress as children, and the children like their elders. Rene, attired as a baby, is made love to by the Alcalde, who is costumed as a little boy. In the meanwhile the French army is approaching. The *Marsellaise* is heard, the gates are thrown open, and the French enter, led by General Pichegru. The town is taken, and the act ends with a martial chorus.

Mahn's company has been weakened by the loss of its best singers. Jeannie Winston remains, but she is no longer an attraction of the troupe. As Rene Dufaure, the cadet, she looked handsome, but as Donna Juanita she appears positively ugly. Her strong features—large mouth, prominent nose, and

high cheek-bones—are unfeminine and give her face a hard look. Her voice is very much worn and she has grown careless in her work. She skims through the music indifferently. The introduction into her part of such remarks as "don't squeeze me or I'll bust the whole business," are not witty, neither are they funny. Yet this is but a mild sample of the many imbecilities for which either she or the librettist is responsible. We trust that Mr. Mahn will see the objection that respectable people have to this sort of thing. Miss Winston's dress is grossly immodest, and in the second act, on two or three occasions (notably in a dance step) she exposed so much of the lower half of her person as to evoke a number of hisses from various parts of the auditorium. We would also call Miss Winston's attention to the improper exhibition that results every time that she raises her arms. Janet Edmondson as Petrita acquitted herself admirably, but a sweet young girl, whose manner is refined, seems sadly out of place among these coarse surroundings. She has a pleasing soprano, that is well trained. Mr. Macrery has a bad cold or very little voice. In either case he sang the part of Gaston poorly Monday evening. Rose Leighton was capital as Donna Olympia, and Ellis Ryse made a good old man, although as Don Pomponio he had very little opportunity for showing the mettle of his splendid basso. Arthur Bell played Colonel Douglas with a Scotch dialect that must have been picked up in Dublin. W. A. Morgan was fair as the Notary, and Vincent Hogan the same as Gil Polo. The chorus is large, and sings magnificently. It is the best feature of the performance. The scenery, with the exception of the set in the second act, is patched up from the old stock of the Fifth Avenue.

Otto, a German, is the attraction at the Windsor this week, and is drawing well. Mr. and Mrs. George S. Knight (Sophie Worrell) are a very clever couple, albeit their play, which depends much on the specialties woven in, has become rather worn. The services of the dramatic cutter and fitter—he who clothes the character and specialty artists for legitimate business—are needed in the case of the Knights; for Otto partakes not of the kaleidoscopic features of Fritz—the Fritz who is at home in any country, but steady in none. Mr. Knight has no superior as a dialectician, and is among the most successful of the graduates from the variety stage. There is nothing extravagant in his delineation, and his stage Dutchman is a creation of his own. Miss Worrell has grown a trifle mature, but still preserves a piquant stage presence, and is as handsome as in the days when Sophie, Irene and Jennie formed a dramatic constellation. Miss Worrell has a pleasing voice and a varied selection of songs in which to display it.

Castles in Spain is not doing a remunerative business at Niblo's, but the cool weather with which the week opened benefited things somewhat. Some changes have been made at the Madison Square for the last nights of Hazel Kirke. Eben Plympton and Sydney Cowell have left to join the Hazel Kirke company on the road; Gus Levick and Estelle Mortimer have replaced them. Ed. Coleman replaces W. B. Cahill, the latter also joining the traveling company. Dominick Murray continues as Dunstan, and George Cayvan will continue her finished and artistic performance of Hazel till June 1, when The Professor goes on for the Summer. The regular season commences in October. The Mascotte at the Bijou is booming along nobly. Harry Brown and Lillie West are clever people, and they have become favorites already. The Belles of the Kitchen will give way next Monday night to another one of the Vokes' bright programmes. The Wrong Man in the Right Place and Cousin Joe will constitute the bill. The World, with its rafts, elevators, explosions, and other startling features, revolves serenely at Wallack's. This is the last week of the Standard's season. The regular company go away next week, but the Standard Opera Company will continue Billie Taylor's run. All the Rage is doing a passable business at Daly's. Tony Pastor's great combination of variety and burlesque performers are crowding the Grand Opera House this week.

What Mary Anderson and Dr. Griffin Say About It.

It is still fresh in the minds of our readers that the *Courier-Journal* recently published a serious charge against Dr. Hamilton Griffin, the stepfather and manager of Mary Anderson, which obtained extensive circulation through the medium of the Associated Press, to the effect that over \$100,000 of the actress' money had been invested in Dr. Griffin's name, without her knowledge or consent, and that the operations had only come to her knowledge a short time since. The accusation coming from a reliable journal, carried with it considerable weight, and there were many who readily accepted the story, and were prone to believe it, even after Miss Anderson's emphatic denial.

Desiring to obtain a statement directly from Miss Anderson in regard to the matter, a *Mirror* representative was dispatched to Long Branch for the purpose of interviewing the actress. The beautiful Summer home of Miss Anderson was found after considerable

difficulty—not that the staid, sober inhabitants of the village were strangers to the fame of so distinguished a personage, but through the stupidity of the jehu who agreed to convey the *Mirror* man to the Anderson cottage. Finally after a long drive around the Branch, the objective point was reached, and a cordial invitation was extended to our young man to come in and make himself "at home."

Miss Anderson soon made her appearance, but, with that diffidence which does honor to her sensitive nature, she was quite reluctant about being interviewed; yet, after considering the seriousness of the accusation made against her stepfather, she consented to make a statement, and said:

"You may say for me, that there is not one word of truth in the matter. It is a sheer fabrication from beginning to end. It has no foundation whatever, and I am at a loss to understand how such a falsehood could have been circulated."

"Have you any complaints, Miss Anderson, to make against Dr. Griffin's management of your finances or business?" asked the *Mirror* man.

"None in the world!" exclaimed the actress forcibly. "I have the most implicit confidence in Dr. Griffin. He has my best interests at heart, and I am perfectly satisfied with all matters of judgment in my behalf."

"Are you cognizant of the disposition of your money?"

"I am, certainly. Nothing is concealed from me. Dr. Griffin tells me everything, and I am not so entirely ignorant of my financial affairs as some people seem to imagine."

"Outside of your business relations with Dr. Griffin, you are, I presume, happily situated?"

"Indeed, yes! Our relations are agreeably pleasant. Dr. Griffin is the only father I have ever known. He has always manifested toward me the most tender, fatherly solicitude and affection. I love and respect him with almost the love a child has for its parent. Indeed, were Dr. Griffin my own father, I doubt if I could place any more reliance in him. As you see, we live very happily here together, and allow nothing to interfere with the tranquility of our domestic circle."

"Such reports about your stepfather must be annoying to you?"

"They are, both to Dr. Griffin and myself. I regret them too, for his sake. He has been outrageously assailed on many occasions, yet he bears all for my sake. People say all manner of unkind things about him which are unjust and untrue. I wish they would cease their persecution. You may say the report you speak of is entirely false."

"Can you divine the reason for such charges?"

"No, sir; I am very much at a loss to understand them, excepting that they emanate from jealousy on the part of many who would like to manage my business affairs. Do you know that since this last report spread, I have had many letters from different parties, who are desirous of being 'my manager,' but so long as I am in the profession, I don't intend to have any other manager than Dr. Griffin."

Dr. Griffin was seen by *The Mirror* man, and asked if he desired to make any statement for publication, but declined to say anything further than that he had always done the best he could for Miss Anderson's interests. He had often been assailed, and supposed he ought to have become reconciled to vituperation by this time. Miss Anderson had promptly and emphatically denied the *Courier-Journal* story, and he was content to let her vindication refute the calumny.

In response to the query "how such a report appeared in the Louisville paper," Dr. Griffin expressed his ignorance, but was certain that neither Mr. Haldeeman, the owner, nor Mr. Watterson, the editor, were cognizant of the matter until after it had appeared in print. Both gentlemen were his personal friends, and he felt assured they regretted the matter. He believed the charge had been forwarded to the *Courier-Journal* by some enemy.

After giving a *resume* of Miss Anderson's professional career and a sketch of his business methods, the Doctor closed the interview by inviting the reporter to partake of the hospitality of his home.

During the day the reporter had ample opportunity of witnessing that domestic happiness alluded to by Miss Anderson. It appeared truly a happy household. That perfect confidence and affection which begets kindred feelings were so charmingly displayed as to leave no doubts of the entire truthfulness of Miss Anderson's statement. Domiciled in their beautiful Long Branch home, surrounded by all the luxury and elegance suggested by good taste and wealth, are Miss Anderson's mother, stepfather, brothers and sister and aunt, to all appearances happy in each other's society.

After dinner had been served the *Mirror* man was invited into Dr. Griffin's "den," as he denominates his office, while Miss Anderson resigned herself to her mother and a dressmaker, who had come down from the city to prepare some new toilets for the coming season.

It is evident that some one has made a big mistake in giving utterances to the remarkable story sent out by our Louisville contemporary.

PROVINCIAL.



What the Player Folk are Doing All Over the Country.

Notice.

Correspondents must direct their letters to Harrison Grey Fiske, Editor, and in all cases write the word "Correspondence" distinctly across the envelope.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

L. Aiken Comedy Co.: Washington, D. C., 16, week.

Augustin Daly's Cinderella at School: Williamsburg, N. Y., 23; Brooklyn, 30.

Apollo Theatre Co.: Toronto, Ont., 16, week.

Ada Gray Com.: Philadelphia, 16, one week; thence to New York city.

A. M. Palmer's Daniel Rochat Co.: Boston, May 16, four weeks.

Augustin Daly's Needles and Pins Com.: Williamsburg, N. Y., May 23, to begin a summer tour.

Acme Oliveette Co.: Pittsburgh, 16, week; St. Louis, 23, week; Chicago, 30, week.

Baker & Farron: Windsor Theatre, N. Y., 23, week.

Boston English Opera Co.: St. John, N. S., 16, week; Halifax, 23, week.

Billy Arlington's Minstrels: Clinton, Ia., 19; Veedersburg, 20; Jacksonville, Ill., 21; Hamilton, Mo., 23; Moberly, 24; Booneville, 25; Sedalia, 26; Olney, Kan., 27; Ottawa, 28; Burlington, 30; Topeka, 31; Osage, June 1; Emporia, 2; Maumett, 3; Peabody, 4; Newton, 5; Wellington, 7; Winfield, 9; Hutchinson, 10.

Bartram Comedy Co.: Ashland, Pa., 19, 20; Shamokin, 21, 22.

Bartley Campbell's My Geraldine Com.: Madison, Wis., 19, 20; Janesville, 21; Milwaukee, 23, 24, 25; Muskegon, Mich., 26.

Boston Ideal Opera Co.: Boston, Mass., one week; Halifax, N. S., 23, two weeks.

Barlow Wilson, Primrose & West's Minstrels: Keokuk, Ia., 19; Quincy, Ill., 20; Springfield, 21.

Boston Museum Co. (The Gyn): Keene, N. H., 19; Manchester, 20; Concord, 21; Marlboro, Mass., 23; Nashua, N. H., 24; Dover, 25; Saco, Me., 26; Lewiston, 27; Waterville, 28; Bangor, 30; Augusta, 31; Rockland, June 1; Portland, 2; Chelsea, Mass., 3, and close season.

Birch & Backus San Francisco Minstrels: Cincinnati, 16, week; Louisville, Ky., 23; Indianapolis, Ind., 24; Terre Haute, 25; Danville, Ill., 26; Lafayette, 27; Chicago, 30, week.

Boston Opera Co.: Boston, Mass., 16, week.

Corinne Merikmakers: Auburn, N. Y., 20, 21; Ithaca, 23, 24; Elmira, 25, 26; Rochester, 27, 28.

Charlotte Thompson: Leadville, Col., 16, week; Denver, 23, week.

Chicago Ideal Uncle Tom Co.: Baltimore, 16, week.

Comedy and American Four: Boston, Mass., 16, week.

Child of the State (Hoey & Hardie): Trenton, N. J., 19; Easton, Pa., 20; Scranton, Pa., 21; Rochester, N. Y., 23, 24; Syracuse, 25, 26; Utica, 27; Amsterdam, 28; N. Y. City, 30, two weeks.

Charles L. Davis Comedy Co.: Providence, R. I., 19, 20, 21; Attleboro, Mass., 23; North Attleboro, 24; Woonsocket, R. I., 25; Worcester, Mass., 26; Webster, 27; Springfield, 28.

Colored Ideal Musical Co.: Milford, Mass., 19; Clinton, 20.

Comely-Barton Oliveette Co.: Boston, 16, two weeks.

Callender's Georgia Minstrels: Baltimore, Md., 16, week; Washington, D. C., 23, 24, 25.

Canfield, Booker & Lamont's Pantomime Co.: Rochelle, Ill., 19; Rockford, 20; Beloit, Wis., 23; Janesville, 24; Jefferson, 26; Watertown, 27; Madison, 28.

Donavin's Tenness-Keans: Maunton, Wis., 21; Portage, 23; Beaver Dam, 24; Waupun, 25; Ripon, 26.

Denman Thompson: Troy, N. Y., 18, 19; Saratoga, 20; Burlington, Vt., 21; Montpelier, 23; Lebanon, 24; Winchendon, Mass., 25; Providence, R. I., 26, 27; Keene, N. H., 28; Rutland, Vt., 30; Brattleboro, 31.

Duriez & Benedict's Minstrels: Ithaca, N. Y., 19; Canandaigua, 20; Brockport, 21.

Fanny May's London Blondes: Texarkana, Ark., 19; Hot Springs, 20, 21; Pine Bluff, 22.

Florence Herbert Com.: Joliet, Ill., 16, week; Streator, 23, week; Ottawa, 30, week; Aurora, June 6, week.

Frank Mayo: Cincinnati, 16, week; Boston, 23, two weeks.

Ford's Opera Co.: Buffalo, N. Y., 19, 20, 21; Hamilton, Can., 23, 24; London, 25.

Fiddling Yacht Club: Newark, N. J., 16, week.

Fifth Avenue Oliveette Co.: Minneapolis, Minn., 19, 20, 21; St. Paul, 23, 24, 25.

Fay Templeton Star Alliance: Knoxville, Tenn., 19, 20, thence into Virginia and home to New York.

Golden Co.: Vincennes, Ind., 19, 20, 21; Terra Haute, 23, 24, 25; Indianapolis, 26, 27, 28; and close season.

George Holland Dramatic Co.: Ottawa, Ill., 21; Bloomington, 23; Aurora, 28.

Geister Concert Co.: Orange, N. J., 19; Brooklyn, N. Y., 20; Baltimore, Md., 23, 24; Washington, D. C., 24; Philadelphia, 26, 28; New York, 30.

Gus Williams: Reno, Nev., 19, 20, 21.

nia City, 26, 27, 28; Eureka, 30, 31; Ogden, June 2; Lake City, 3, 4; Lafayette, 6; Cheyenne, 7; thence Omaha and East.

Grayson-Norcross Comic Opera Co.: Now at Park Theatre, New York City.

Genyville Ward (in Forget Me Not): Montreal, Can., 19, 20, 21; Brooklyn, 23, one week, and close the season.

Harrigan & Hart's Theatre Comique Co.: Brooklyn, 16, week; Brooklyn, E. D., 30, week.

Harry Miner's Grand Novelty Constellation: Brooklyn, E. D., 16, week.

Haverly's Comedy Co. (Strategists): Eureka, Nev., 19, 20, 21; Salt Lake, U. T., 23, 24, 25; Ogden, Col., 27; Cheyenne, 28; Denver, 30, week; Leadville, June 6, week.

Haverly's Widow Bennett (C. B. Bishop): Salt Lake City, U. T., 19, 20; San Francisco, 23, six weeks.

Haverly's Colored Minstrels: Port Huron, Mich., 19; Toronto, Can., 20, 21; Hamilton, 23; Lockport, N. Y., 24; Rome, 25; Amsterdam, 26; Glens Falls, 27; Saratoga, 28; Oakland Gardens, Boston, 30, two weeks.

Haverly's New Mastodon Minstrels: Des Moines, Iowa, 19; Council Bluffs, 20, Omaha, Neb., 21; Cheyenne, W. T., 23; Boulder, Col., 24; Golden, 25; Central City, 26; Georgetown, 27, 28; Leadville, 30, week.

Haverly's European Mastodon Minstrels: Indianapolis, Ind., 18, 19; Columbus, Ohio, 20; Springfield, 21; Cleveland, 23, 24, 25; Toledo, 26; Detroit, Mich., 27, 28; Milwaukee, Wis., 30, 31; St. Paul, Minn., June 1, 2; Minneapolis, 3; Omaha, Neb., 4.

Haverly's Pickum Minstrels: Columbia, City, Ill., 19; Plymouth, 20; La Porte, 21; Olympic, Chicago, 23, week.

Howarth's Hibernica: Paris, Ky., 19; Lexington, 20, 21.

Hills All the Rage: New York city, 16, two weeks.

Harrison (in Photos): Baltimore, Md., 16, week; Philadelphia, Pa., 23, week; Boston, Mass., 30, week.

Harry G. Richmond Comedy Com.: Buffalo, 16, week; Baltimore, 23, week; Pittsburgh, 30, 31; thence through oil circuit.

Herzog's Museum Com.: Boston, 16, two weeks.

Hyde & Behman: Cincinnati, O., 16, one week; Syracuse, N. Y., 23, 24; Rochester, 25, 26.

Helex Potter's Pleiades: Toledo, O., 20, 21.

Harry Werber's Nip and Tuck Com.: Chicago, Ill., 16, week.

Herrmann: New York, 16, week.

Jay Rial's Uncle Tom's Cabin Co.: Detroit, Mich., 16, week.

John Jack and Annie Firmin: Eau Claire, Wis., 19, 20, 21; Stillwater, Minn., 23, 24, 25; Minneapolis, June 6, 7, 8.

Jay Simms Dramatic Co.: Oskaloosa, Ia., 16, week.

Julia Polk Mascotte Co.: Philadelphia, 23, week.

John T. Raymond: San Francisco, 16, two weeks.

Julia A. Hunt, Co: Grand Opera House, Cincinnati, O., 16, one week.

J. H. Renssler's Billie Taylor Co.: Boston, 16, week.

Kendall Comedy Co.: Mt. Pleasant, Ill., 19, 20, 21, close season.

Kate Claxton: San Francisco, 16, three weeks.

Lawrence Barrett: Dayton, O., 19; Xenia, 20.

Lotta Com.: Worcester, Mass., 19; Providence, R. I., 20, 21; New Bedford, Mass., 23; Fall River, 24; Lynn, 26; Manchester, N. H., 27; Portland, Me., 28, 29.

Lingard Comedy Com.: Chicago, Ill., 16, week; Buffalo, N. Y., 23, 24, 25.

Leavitt's Rentz-Santley Co.: Detroit, Mich., 16, week; Chicago, Ill., 23, two weeks.

Litta Concert Co.: Portsmouth, Ohio, 19; Circleville, 20; Delaware, 23; Marion, 24; Bellefontaine, 25; Dayton, 26; Greenville, 27; Richmond, Ind., 30.

Legion of Honor: Brooklyn, 16, week, and close season.

McDowell, Reynolds, & Walling's Com.: Norfolk, Va., 19, 20; Washington, D. C., 23, week.

Miles' Juvenile Opera Co.: Toronto, Can., 20, 21; London, 23; Hamilton, 24; Detroit, 26, 27, 28.

My Partner (Aldrich & Parsloe): Brooklyn, N. Y., 23, week, closing season.

Mitchell's Pleasure Party: Rock Island, Ill., 19; Cedar Rapids, 20; Clinton, 21; R. I., 25; South Bend, Ind., 28.

Maggie Mitchell: Belfast, Me., 19; Bangor, 20, 21; Augusta, 23; Portland, 24; Concord, N. H., 25; Lawrence, Mass., 26; Brocton, 27; Newport, 28.

M. B. Curtis' Sam'l of Posen: New York, 16, three weeks.

Madison Square Theatre Co. (Hazel Kirke No. 1): Chicago, 16, two weeks; San Francisco, June 6, three weeks.

Madison Square Co. (Hazel Kirke No. 2): Rock Island, Ill., 19; Davenport, 20; Des Moines, 21.

Mahn's Comic Opera Co.: New York City, 16, three weeks.

Mr. and Mrs. George S. Knight: Windsor Theatre, N. Y., 16, week.

McGibney Family Concert Co.: Cortland, N. Y., 19; Ithaca, 20, 21; Oswego, 23, 24; Waverly, 25; Corning, 26; Bath, 27.

Murphy, Mack, Murphy & Shannon's Variety Co.: Hartford, Conn., 16, week; Boston, Mass., 23, week; Providence, R. I., 30, week.

Murray-Ober Comedy Co.: Coshocton, Pa., 19, 20, 21.

Mrs. Josie Whitcomb: Olean, N. Y., 19; Wellsville, 20; Homerville, 21; Corning, 23; Elmira, 24, 25; Ithaca, 26; Cortland, 27; Syracuse, 28; Rome, 30; Oneida, 31.

One Hundred Wines Com.: Toledo, O., 19, 20, 21; Toronto, Can., 23, week.

Oofty Gooft: Cadiz, O., 19; Steubenville, 20; New Philadelphia, 21.

Robson & Crane: San Francisco, 16, two weeks.

Rice's Surprise Party: Philadelphia, 16, two weeks.

Rice's Evangeline Com.: Amsterdam, N. Y., 19, Troy, 21, 22; New York city, 23, week, and close season.

Rose Wood Com. (Hamlin and Davis): Chicago, Ill., 23, week; Peoria, 30; Rock Island, 31; Clinton, Ia., June 1; Dubuque, 2; LaCrosse, Wis., 3; Minneapolis, Minn., 4; St. Paul, 6, 7; Stillwater, 8; Eau Claire, 9; Madison, 10; Janesville, 11; Eau Claire, 12.

Roland Reed Comedy Com.: Clinton, Ia., 19; Sterling, Ill., 20; Dixon, 21; Janesville, Wis., 23; Beloit, 24; Winona, Minn., 25; Eau Claire, 26th; St. Paul, 27, 28; Owatonna, 30; Mankato, 31; Sioux City, June 1, closing the season at Council Bluffs the week of June 6.

Stuart-Gray Opera Co.: St. Louis, 16, week; Springfield, Ill., 23; Indianapolis, Ind., 24, 25; Dayton, O., 26; Columbus, 27, 28; Cleveland, 30, 31, June 1; Buffalo, N. Y., 2, 3, 4; Rochester, 6, 7, 8.

Steele Mackaye's (Won at Last): Chicago, Ill., 16, two weeks.

Sol Smith Russell: Boston, Mass., 16, one week.

Salsbury's Troubadours: Fon du Lac, Wis., 20, 21.

Soldene Comic Opera Co.: Denver, Col., 16, week; Leadville, 23, week.

Standard Theatre Co.: Chicago, 16, week.

Tony Pastor's Traveling Co.: New York, 16, week.

Thomas W. Keene: San Francisco, May 16, four weeks.

Tony Denier's Humpty Dumpty: Warren, Pa., 19; Titusville, 20; Erie, 21; Cincinnati, O., 2, 3, week; Bellefontaine, 30.

Theodore Thomas and Orchestra: Boston, Mass., 16, week.

Vokes Family: New York, 16, two weeks.

Willie Edouin's Sparks Com.: Bush Street Theatre, San Francisco, Cal., 17, for an indefinite period.

W. R. Ogden's Enoch Arden Com.: Charlottesville, Va., 19, 20; Big Lick, 21; Salem, 23; Wytheville, 24; Abington, 25; Bristol, Tenn., 26.

Wilbur Comic Opera Co.: Now at Bijou Opera House, New York City.

Boston.

The performances of the Union Square Theatre co. at the Park Theatre during the past week in the play of The Danichells have been attended with great success.

Fashionable and select audiences have been represented on the occasion, and it is to be pronounced a success in every respect.

The Danichells was made popular in this city some four years ago when this co. appeared at the Boston Theatre, and it has received several representations at the Boston Museum, but this in no way detracted from the interest that was apparent at the present engagement.

The play is a noble one, and its situations, far from being led up to, seem to come about or themselves, the treatment is always delicate, but never weak, and the dialogue bright and refined, and their perspective so well preserved as never to bring a minor part into undue prominence.

In short, the whole is as fresh as a rose with the dew upon it, and the enjoyment distilled from the play is as delicate and delightful as the odor exhaled from the flower, and the manner in which the play was performed at the Park was so superior as to bring out all the beauties of the text and to keep the interest always at a high pitch.

Charles R. Thorne gave a beautiful performance of Oaip, and it must be regarded as wonderful by the charm of fine moderation, of exquisite taste, of penetrating pathos, which shine in Mr. Thorne's impersonation.

The scenes with Anna show Mr. Thorne at his best, and the steadiness with which the effort sustained itself was especially observable from the artistic point of view.

Sara Jewett improved over her performance of four years since, giving a more natural and pleasing manner to the character, being entirely devoid of stage posture and effect, portraying the Serf Girl with genuine feeling.

Her endeavors were appreciated, and she had the full sympathy of her audience.

Eleanor Carey looked and acted charmingly as the Princess Lydia. Miss Carey is a valuable acquisition to the company.

Mrs. Phillips suffered in comparison to the regal and dignified impersonation given here by Fanny Morant of the Countess, however the lady is to be credited with giving a more painstaking and excellent performance.

Mr. De Belleville also lacked the impetuosity and fire of James O'Neil, who was the original Vladimir, but the artist looked and acted in such a gentlemanly and pleasing manner that his efforts were loudly applauded.

Ida Vernon, Louisa Eldridge, Nellie Wetherell, J. H. Stoddard, and Walden Ramsey, deserve praise for conscientious efforts, but the character of the Prince, as given by John Parselle, deserves more than a passing notice, as it was a fine performance, giving a life-like portrayal of the man of the world remarkable by its striking simulation of looks, actions and dress.

Would there were more actors like Mr. Parselle. The production of The Danichells reflected much credit on the management, the scenery, furniture and appointments being costly and beautiful.

This week the long-expected Daniel Rochat; and the business is sure to be large, as the theatrical-going public are anxious to witness a play that has excited so much comment and praise.

Messrs. Thorne, Parselle, Stoddard, Misses Jewett, Harrison, and Mrs. Phillips appear in their original roles, supported by the co. Next week the Two Orphans.

Billee Taylor has met with great favor from large and delighted audiences who have visited the Gaiety Theatre. Managers Wentworth and Kennie have spared no expense in scenery and costumes to make the opera a success, and it certainly has been one, judging from the laughter and applause that are heard in the auditorium.

The co. is a good one, their acting being fully up to the mark, but they furnish very little that can be dignified with the name of singing.

Billee Taylor is too well known to call for much comment. It is inferior to Pinafore, Oliveette, and The Mascot, both in brilliancy of music and in liveliness of dialogue and story; the score is agreeable, not very original, but melodious, but it is a point of the smallest importance to the fine arts whether Sullivan or Stephens shall bear the sceptre in the kingdom where their subjects reside.

Billee Taylor certainly contains many pretty airs of the hummable sort, some of the best numbers "Self made Man" and "Love Song." Charity Girl's airs are worthy of the best moments of Offenbach or Lecocq.

The interpretation was sufficiently satisfactory to warrant praise. Louise Maufred, who appears as Hebe, is one of the prettiest, daintiest and modest of actresses that I have seen for some time.

The little lady has everything in her favor, being unassuming, conscientious and painstaking. She has a powerful voice but devoid of expression, and her solos suffered thereby, but in the concerted numbers and choruses her execution was fine and well suited to the music.

The Arabelle of Lina Lorraine was a very agreeable performance; the lady sang with charming effect and speedily became a favorite.

Tillie McHenry, a sister of Nellie, appeared as Liza and played the character without exaggeration, giving a most humorous and artistic delineation of the jolly young widow.

Mose Fiske is one of the funniest comedians on the stage and his acting of the Admiral was as comical and quaint a performance as has been witnessed here this season.

Mark Smith is a really clever actor and displayed talent in make-up and action as Sir Raging Man. Mr. Smith has a superb voice, under good control, and sang with telling effect.

W. H. Crompton did some good service as Christopher Crow. Harry Mouton was rather tame as Billee Taylor, but his pleasing manner made up for what was lost in acting.

The chorus is one of the best that has been heard in this city for some time; the voices

are fresh, powerful and tuneful, and numerous encores were bestowed upon their efforts. The costumes are neat and pretty, while the surprising air movements are arranged in perfect style. Billee Taylor until further notice.

Sol Smith Russell, who has just returned from a highly successful tour of the country with his play of Edgewood Folks, was the attraction at the Boston Museum the past week. Since last given here several changes have been made in the play, and the co. is divided between the Museum members and Mr. Russell's late co., and the acting was meritorious from both branches.

Sol Smith Russell as Tom was in his element, and as pleasing as he ever is. His interpretation of the different characters was as swiftly and shrewdly humorous as we have always known it.

Mr. Howarth appeared for the first two nights as the young minister, but was attacked with sickness on Wednesday, and his place has been ably filled by Maurice Stafford, a rising young actor, who has evinced talent in all the roles that have been assigned him.

Nellie Taylor was also taken ill, and Miss M. Parker, a former member of the Museum co., appeared as Hulda. Sadie Martinot and Annie Proctor threw much strength into their characters, and both ladies looked very pretty in the two important roles.

The rest of the cast did good work, and the setting of the stage was excellent. This week Edgewood Folks. Frank Mayo 23d.

Harrigan and Hart did a fair business last week at the Globe with The Silver Wedding. Their performance is free from all vulgarity, and is deserving of most liberal patronage wherever they may appear.

The engagement closed on Saturday night, giving way to Oliveette by the Comely-Barton co. The season promises to be a brilliant one, as Catherine Lewis and John Howson are great favorites in this city, and the public fully appreciate their abilities.

Hyde & Behman's company, including the most humorous members of the variety profession, appear at the Howard Athenaeum the present week.

The Novelty Theatre did a good business last week with the popular Daly Family and Harry Bloodgood, who delighted their patrons by their funny sayings and doings.

This week Uncle Tom's Cabin, with Harry Bloodgood and the Sherwood Sisters.

The Boylston Museum has a strong co. this week, including Frank Roberts, Williams and Sullivan, Kitty Gardner, Walter Bray, Mills and Warren, Billy Devernie, Lottie Ward, Nora Campbell, S. A. Oliver and Marie Deering.

Items: Madame Janaschek will pass the vacation in the vicinity of Boston, either at Swampscott or Cohasset.—Mr. Fred Pilot is rapidly recovering, and is at present residing at the St. James Hotel in this city.

Miss Annie Clarke, accompanied by her mother, will sail for Europe next week, to be absent during the summer.

George H. Tyler, one of the most courteous and efficient of managers, and at present business manager of the Park Theatre, will receive a benefit June 15 and will present one of the strongest bills of the season.

Dona Juanita, the new opera by Suppe, made a most artistic hit in this city last week. Mahn's Comic Opera co. coming to the front in the principal characters.

Had the opera been presented earlier in the season and had the co. appeared under different circumstances, the engagement would have been a profitable one.

Alvin Menard and Charles E. Buckman will have a benefit at the Gaiety Theatre June 8. Both gentlemen are very popular, and there is every reason to believe that the theatre will be crowded.

The popular comedian, Dan Magunnis, remains at the Boston Theatre next season, and Mrs. Thomas Barry, one of the best leading ladies in the country, returns to that theatre to resume her old position.

Rachel Neale is also re-engaged. C. Leslie Allen, one of the best old men and character actors on the stage, will shortly remove with his family to New York, where his engagement at the Madison Square Theatre commences in June.

Mr. Allen has been a member of the Boston and Globe Theatres since 1860, and his presence will be sadly missed by his many friends here, who envy your citizens the possession of so good an actor.

Rossi appears at the Globe Theatre next season, and will be supported by Marie Prescott.

Forest Gardens will throw open its gates to the public on Saturday next, when a new extravaganza entitled Jewels, with Daisy Ramsden and co., when Saville's English Ballet troupe, led by Adele Comelba, appear in the dance.

Numerous changes have been made in the grounds; the stage has been enlarged and fitted with all modern appliances, and the natural amphitheatre in front has been provided with new and better seats covered with an awning.

Halleck's Alhambra will open May 23d. Great improvements have been made at this establishment. These include a reconstruction and enlargement of the stage, the building of a new balcony, the inclining of the floor, and the redecoration of the entire auditorium.

The season will be inaugurated by a large pantomime co. headed by Maffi, Bartholomew and Fraser, followed by Pat Rooney's com., Kiralfy Brothers, Tony Pastor's, San Francisco Minstrels, etc.

Oakland Gardens: The improvements are progressing rapidly, and all will be ready for the opening May 30. The opening attraction will be Haverly's Colored Minstrels; Mahn's Comic Opera co. and C. H. Smith's Double Uncle Tom's Cabin co. are to follow in rapid succession.

Chicago.

McVicker's (J. N. McVicker, manager): The Stuart-Gray Opera co. have been giving a poor version of Billee Taylor the past week. The changes that have been made from the original piece are merely in the dialogue and those for the Morses. Ed. Connell, as the Village Schoolmaster, is fair, and Helen Stuart is excellent as Constance.

The balance of the co. are not up to soloists, but the chorus is well drilled and effective. Eliza's sister Susan is made to figure in place of Eliza. The setting is pleasing and fine. The attendance has not been highly remunerative, and had it not been that Stuart telegraphed to New York for money the co. would have been stranded in this city, the deficiencies being several hundred dollars.

Mr. Stuart will take the cake as a "borrower." With the help of his libretto then he will present in a few days, in some other place a plagiarism of La Mascotte. Of course it will be presented as a new version. If his venture with that should be no better than with Billee Taylor, Mr. Stuart might as well go back to Fanny Louise Buckingham where he would get transportation, if no salary.

The Madison Square Theatre co. appear in Hazel Kirke week of 16th.

Grand Opera House (J. A. Hamlin, manager): The announcement of the Lingards in The Tutor or, Stolen Kisses, led many to

Philadelphia.

Another theatre has joined the Arch and Chestnut and closed its doors for the season—the Lyceum. It was not a success. It was opened too late in the season, just in time to catch the hot weather and the accompanying small audiences. John S. Clarke probably had an idea that his name would make the opening a success; but it is hard to run opposition to the mercury, and the mercury got the best of it. The theatre will be opened early next fall. Its location is against it, and it will need some pretty strong attractions to make a success.

The Opera House, the Walnut and the Museum now have the field to themselves, excepting the variety theatres, which still remain open. The Walnut is playing the new version of Horrors—Prince Achmet. It is one of the best of the pieces that Rice's Surprise Party put on the stage. Next week they play Babes in the Wood and Revels for a change. If there is anything that ought to pay in hot weather it is these laughable burlesques.

At the Opera House Salvini has taken his farewell of America. On Monday night he played The Gladiator, and on Tuesday afternoon appeared at his best in Othello. The Opera House finishes the week with the Strakosch Hess co., including Campanini, Torriani, Brignoli, Barton, Gottschalk, Hall, Byron, Conly, Lancaster and Tilla. The programme is Aida for Tuesday; Carmen for Wednesday; with Schirmer as Carmen; Martha for Thursday; Il Trovatore for Friday, and Faust for Saturday, with the Bohemian Girl for the matinee. On Monday night next associate manager Zimmerman has a benefit, when the Mascot will be produced for the first time in this city. It will be continued as long as it will pay, and probably end the season at the Opera House.

The Museum opened on Monday night with Our American Cousin, Charles Stanley essaying the character made famous by the dead Southern. He does it pretty well. The matinee attraction is Lady Audley's Secret.

Cincinnati.

Grand Opera House (R. E. J. Miles, manager): Haverly's Original Mastodons, with the two Billys (Rice and Emerson) in the foreground, were fortunate, at this stage of the season, in attracting profitable audiences. The thermometer has ranged from 90 to 100 degrees and were, it is not for the prestige of the troupe, a corporal's guard could have scarce been mustered. Billy Emerson has added to his repertoire a number of comicalities, all of which were heartily applauded, and during the latter portion of the week favored us with the Big Snodover. Billy Rice is as fat and funny as ever, and his lecture on "Education," though a trifle time worn, lost no interest by its delivery. Sam Devere in his banjo solos, and J. W. McAn drew, the Watermelon Man, are rather ancient features. The current week will be devoted to Julia A. Hunt and co. with Fanchon as the initial attraction 17th; Violet and Florine, the latter a new play by Sydney Rosenfeld, written especially for Mrs. Hunt, will be put on during the engagement. Manager Miles' benefit is announced for 23d.

Pike's Opera House (Louis Ballenberg, manager): Closed.

Heuck's Opera House (James Collins, manager): The Streets of New York constituted the sole attraction of the week. Frank Mayo is conceded to be the best Badger on the stage, and if the nightly applause accorded is any criterion, he is assuredly entitled to the honor. Mattha Wren (Mrs. James Collins) assumed the role of Dan, and her singing and banjo performance added no little interest to the play. Affie Weaver as Alida Bloodgood costumed handsomely and impersonated the role artistically. The play was mounted creditably, the fire scene especially being noteworthy. Birch and Backus' San Francisco Minstrels begin a week's engagement 15th, followed 23d by Tony Denier's Humpty Dumpty. The season will close 30th, one week earlier than heretofore announced, owing to Hyde & Behman's Novelty co. having canceled.

Coliseum Opera House (Thomas E. Snelbaker, manager): Closed.

Vine Street Opera House (John Morrissey, manager): Despite the sultriness of the weather the Gold Mine has been well filled nightly, and the general verdict affirms Manager Morrissey's opening programme to have been a strong one. Manchester and Jennings, Landis and Steele and Viola Way in their specialties created favorable impressions, the latter being retained for current week. Lou Sanford and Press Eldridge, late of Snelbaker's Majestics, Dooley and Tenbrook, Blanche Webster, Kitty Wells and the Four Shamrocks are among the attractions announced for week of 16th. S. B. McMurray has charge of the stage under the new regime and matters work smoothly behind the scenes.

Items: One of the features of the Grand during the coming season will be a new drop curtain painted by DeWitt D. Waugh, scenic artist of the house.—Tom Hawkins, recently of Pike's, and C. W. Vance will be added to Julia A. Hunt's co. during the Cincinnati engagement.—Manager Jim Collins' benefit 30th at Henck's.—Unless some spirited capitalist comes to the rescue, Manager Miles will monopolize down town amusements the coming season, the Emery Bros. having decided to erect a large hotel on the northwest corner of Sixth and Vine streets, instead of a theatre, as had been heretofore announced.—Mark Packard, the well known tenor of Miles Revellers, arrived home 12th, and Alice Oaks (Watkins), of the same party, will summer in Philadelphia.—The Maracoo, gymnasts, are in the city.—Pike's Opera House having closed its season, Julie Cahn is now arranging cheap Sunday excursions to points on the Ohio River.—The Stubbs bill not having embraced in its "Ukase" Sunday lectures, Bob Ingersoll is announced at the Grand 15th.—"The Great Infidels" constitutes the theme of his discourse.—Thomas W. Bramson, agent courier of Birch & Backus' San Francisco Minstrels, has been in town the major portion of the past week.

San Francisco.

California Theatre (Maguire & Field, managers): Although Gus Williams opened to a very large house Sunday, 1st, the audiences since fell off considerably, so that the week's business will only "pan out" fairly. There are good reasons for this. The public were disappointed in the piece, which has very little merit, and the co. is a very mediocre one. The only exceptions might be Dora Robert, who plays Mrs. Dunkel with much sweetness and spirit, and Maggie Arlington, a handsome and prepossessing soubrette, who personates Saratoga Lou. The male members of the co. are fair to bad, with a tendency towards the latter. Gus Williams, who is the centre of attraction, and his comic and drill sayings are well received. The piece has been named Our German

Senator is more than I can understand, as that certainly is a misnomer. Gus also indulges in illegitimate and fraudulent advertising. He has extensively billed and posted a supposed scene in the United States Senate, when no such thing occurs, thereby disappointing and swindling the public who come expecting to see it. It is to be hoped he will never afflict us again. Our German Misnomer holds the boards this week till 16th, when John T. Raymond commences a brief engagement as Fresh, the American, followed by the Madison Square Hazel Kirke comb. June 6.

Bush Street Theatre (Charles E. Locke, proprietor): Although Clay Greene and Slosson Thompson's speculative, satirical comedy of Sharps and Flats is entirely of a local nature, even those excellent comedians, Stuart Robson and William H. Craue, have failed to make a successful hit in it. The plot is a very simple, and at the same time improbable one, and is a broad picture of stock gambling. The fame of the comedians was sufficient to draw a good attendance all the week. The support was in the main good; the characters assumed by Alicia Robson, Adele Waters, Mary Myers, and A. S. Lipman, are deserving of special mention. The comedy was well mounted, the scenery being especially good. On account of the piece failing to score the success expected, it will be replaced this week with Our Bachelors, in which Robson and Craue made such a hit during their former visit to San Francisco. Their engagement will end with this week, as Thomas W. Keene and co. open Monday 16th in Hamlet.

Standard Theatre (Charles E. Locke, manager): Willie Edouin's Sparks co. have been giving a jolly burlesque entitled Horrors; or, the Marajah of Zogabad, which is brim full of fun. The co. appear to excellent advantage in the burlesque and work very harmoniously. J. W. Powers personated Rajah Zog., the original character of Harry Dixie, and although this was Mr. Powers' first appearance in burlesque he acquitted himself splendidly. The co. has been strengthened by W. C. Crosbie, an excellent comedian and great local favorite, who personated the Court Jester in most excellent manner. The ladies all looked lovely, especially Lillian Russell, who appeared superb in her cardinal red tights. The attendance has been very good. Horrors will be continued this week, and the school room scene of the Babes in the Wood will be added to the bill. Robinson Crusoe will be brought out for next, the fifth and last week of the engagement.

Baldwin's Theatre (Thomas Maguire, manager): Mrs. Jane W. Bruner's new emotional play, A Mad World, was produced last Tuesday evening and was continued during the week to only fair business. The piece has considerable merit, and should have been more successful. As it is the receipts will not cover the expenses.

Tivoli Garden (Kreling Brothers, proprietors): This place will remain closed this week until Saturday to allow some improvements and stage alterations, and will reopen with The Rose of Castile, in which T. Wilnot Eckert, late of the Tourists, will appear.

Adelphi Theatre (Ned Buckley, proprietor): Harry Le Clair and W. J. Russell have made a hit in their new sensational protean melodrama entitled Tim in Time. So much so that they have been re-engaged for another week.

Bella Union Theatre (Henry Montague, manager): At this place a first rate olio ending with Montague's sensational afterpiece, The Mormon, for this week's bill. Business fair.

Items: The Winter Garden reopens again 11th under the management of M. A. Kennedy. The place has been completely renovated, decorated, frescoed and painted, so that it is the finest of the kind at present in the city; Billee Taylor will be the attraction. Harry Gates and Hattie Moore have been engaged and will appear as Billee Taylor and Phoebe, respectively. It looks now as if the thing would be a success.—H. C. Jarrett is in town, on business connected with his fun on the Bristol party that is expected to open at the Baldwin early next month.—Charles Timkenstein, who claims to be a dramatic agent, but who in reality is a dramatic leech, was discharged Tuesday last by Mrs. Jane Bruner, the authoress of A Mad World, for some irregularities on his part, while attending to her interests in the production of her play. He has since been abusing her and the piece—not much to her discredit let it be said. The sooner such parasites as this fellow Timkenstein are suppressed the better for the dramatic profession.—Lottie Cobb, at present in the East, but well known in this city, writes that she has received several tempting offers to go out next season. She is a deserving and painstaking actress.—Adele Waters has been permanently engaged to support Robson and Craue. An excellent selection.—M. A. Kennedy will probably star next season in a satirical comedy now being written for him by two local newspaper men. It is said to be entirely original, and to possess extra merit.—It is authoritatively stated that Thomas Maguire has secured the lease of the Baldwin for another year. This is to be regretted, for I had hoped that E. J. Baldwin would lease it to some financially responsible man. He has had several good offers, among them one from Hooley and Quinlin, offering \$1500 per month rental, at the same time tendering one year's rent in advance. But it is evident that Maguire has some hold on Baldwin that he cannot easily shake off.—Willie Edouin tells us that he has given up the Forrest Garden scheme in Boston, that he and Frank Sanger expected to manage during the summer, and will not play there.—Haverly's Widow Bedott co. will probably appear at the Standard Theatre 30th.—One of the grandest amusement enterprises ever attempted here is rapidly assuming definite proportions. I allude to the Crystal Palace Garden, now being erected to occupy the whole block bounded by Sutter, Post, Fillmore and Steiner streets, in this city. It will be similar to the Crystal Palace of London, and some \$200,000 has been subscribed and paid in to be expended on the building and grounds. Musical and dramatic performances will be given every evening and Saturday and Sunday afternoons, of which Loesch, the well-known musician of Boston, will be leader. The building will be finished in about four months, the foundation being now laid. As some five lines of street cars go directly to the spot, from all parts of the city, I do not see why the thing can fail to be a financial success. The building will be made principally of glass and iron, and will be probably the first of its kind in the country. Charles Rieck, the proprietor of the Vienna Gardens, has been appointed general manager, and certainly he is thoroughly understood the various details of the business.—Sherman's Educated Horse show at the Amphitheatre has done a good business during the past week.—The benefit of Widow's and Orphan's Fund Exempt Fire Co. at

Grand Opera House last Wednesday night netted some \$1800.

Baltimore.

Holiday Street Theatre (J. W. Albaugh, manager): The Acme Olivette co. gave a splendid performance and in spite of the intensely wet weather succeeded in drawing good houses. Selma Dolara sang and acted Olivette magnificently; the part seems to be particularly suited to her. William Carleton is decidedly the best Valentine we have yet seen and Henry Peakes made an excellent De Merriman. James Peakes' Coquelicot was much applauded, as also Ella Ellsper's Valentine. The chorus was large and well drilled. Next week the Harrisons in Photos.

Academy of Music (Samuel H. Fort, manager): Augustin Daly's New York co. played Morse's comedy, Cinderella at School, to rather light business. The piece itself was very pleasing. Nothing billed for next week.

Front Street Theatre (Dan A. Kelly, manager): Maude Forrester and her trained horse Lightning have been doing Maseppa to fair audiences this week. Miss Forrester is a very fair actress and a handsome woman, and her Maseppa consequently is a fair performance. The stage setting was very creditable and the support good. Next week The Outlaws of Mexico, with Maude Forrester as the star; in the obo: Hallen and Hart, Barry and Hume and Eddie Colyer and John Kline.

Items: The Monumental Theatre was closed this week. Manager Kernan had billed Albert W. Aiken and his co., but on account of some fuss in the co. they did not put in an appearance. Next week E. T. Goodrich in the sensational society drama, Out of the Dark, supported by Nellie German and his own co. In the obo: Olympia Quartette, Mack, Sullivan, Keogh, Randall, Frank White, Clark and Edwards, John Willis and May Adams and Lillian White.—Manager Ford opens the Opera House again next week with Callender's Georgia Minstrels.—Monday, May 23, has been fixed upon for a testimonial benefit to Manager John W. Albaugh. Damon and Pythias will be presented, with Mr. Albaugh in the cast.

St. Louis.

Olympic Theatre (Charles A. Spalding, manager): Snelbaker's Majestics opened 9th to a large house. The performance was an excellent one in the variety line. Business big during the week, notwithstanding the very hot weather. The comic opera of L'Africain by a large co. of St. Louis amateurs 16th for week.

Pope's Theatre (Charles Pope, manager): Jay Rial's Humpty Dumpty did a good week's business. Grimaldi Zeltner is a good clown. Gray & Stuart's Billee Taylor 16th for week.

Items: Roshelle, the new dramatic star, is billed for Pope's Theatre 23d.—The People's Theatre, under the management of W. C. Mitchell and W. H. Smith, opens Sept. 30 with the Lingers.—Neil Brayton, the aeronaut, made another ascension at the Fair Grounds on the 8th, but owing to some accident had to jump from his trapeze after ascending some distance, alighting on a house. The balloon was recovered. He will make another ascension 15th.—Fred Berger, of the Berger family, and Etta Morgan, saxophonist, were married here a few days ago. The wedding was very quiet, but a large number of very handsome presents were received by the happy pair.—The Acme Olivette co. will open at Pope's 30th.—The Fisk Jubilee Singers gave concerts at Mercantile Library Hall 9th, 10th, 12th and 13th to large attendance.—Wayman McCreery, a very popular young gentleman, has gone to a great deal of expense for the production of his opera of L'Africain; much new scenery and handsome costumes have been prepared.—Robert Ingersoll will lecture at Pope's Theatre 23d.—Matters are quiet generally, it being rather between seasons than otherwise. In the meantime Manager John Collins is perfecting his arrangements for his summer season at Urig's Cave.—There is at present no prospect of the Pickwick Theatre being opened, although it is possible that something may be done. It is a shame that so pretty and popular a place should be allowed to rust out for want of use.

Brooklyn.

Park (Col. W. E. Sinn, manager): The Mulligan Guards' Nominee was greeted with an overflowing house on Monday evening. Harrigan & Hart have put the piece on with the original scenery and properties as produced at the Theatre Comique. A successful week is assured. Next week, Daly's New York Theatre co. will produce Cinderella at School.

Haverly's Brooklyn Theatre (J. H. Haverly, manager): The Legion of Honor is the attraction for the present week. Owing to the severe illness of his wife, Samuel Piercy was obliged to surrender the role of Roul De Liguier to Mark Pendleton, who kindly volunteered to take his place at short notice. Lotta had a successful season at this house last week. Aldrich & Paroloe in My Partner will appear next week, which will be closing season at this house.

Novelty (Theall & Williams, managers): The management have for the brief season of one week stepped aside from the legitimate, and introduced for the first time at this house Harry Miner's Grand Novelty Constellation, among which are many clean variety people. Business is good. Next week, Daly's New York co. will appear in Needles and Pins.

Academy of Music (Daniel Taylor, manager): The D'Oyly Carte and E. E. Rice's Opera Company are playing Billee Taylor this week. The piece is produced in the same style and with the same scenery and stage appointments as at the Standard Theatre by this co.; business is good. The opera and co. are too well known to need any comment here. The Boston Ideal co. played a successful engagement last week.

Hyde & Behman's Theatre (Hyde & Behman, managers): The Acme comb., consisting of the following artists, holds the boards this week: Original Little Four, Talbot, Owens and Carroll Brothers, Nellie Richards, Russian Athletics, Conny and Ryan, Sanford and Wilson, Pat Rooney, Alice Bateman and Willie Pickert, the Garretta troupe and Kate Rooney. The performance to conclude with a farce, The Excise Law. Next week Muldoon in Paris.

Alabama.

TALLADEGO. City Hall (Frank Coke, manager): The Fay Templeton Star Alliance appeared 9th in Marianna, and 10th in Olivette to immense business. Fay Templeton made an excellent Olivette, and she was loudly applauded; she is a great favorite throughout the South. The cast was very good.

California.

SACRAMENTO.

Metropolitan Theatre (D. J. Simmons, manager): The Tourists opened 5th to a splendid house, and gave satisfaction; played to good houses 6th, 7th and 8th. The troupe then disbanded for the season, some going East, others to San Francisco. The Strategists 9th for three nights. Booked: Haverly's Minstrels, Thomas Keene and co.

Colorado.

DENVER.

Sixteenth Street Theatre (Langrishe and Pierce, managers): The amateurs playing The Pirates of Penzance have done the largest business ever done in this house. Haverly's boom has commenced with Widow Bedott, to be followed by his New Mastodons and the Strategists. Emily Solenne's burlesque troupe is booked for 16th.

Palace Theatre (Ed. Chase, proprietor): John Dyllin, comic vocalist, is the arrival; no departures. An excellent variety and sensational programme is being presented. Items: Mrs. Mark Thall left for Laramie City to superintend a production of juvenile Pinafore.—C. E. Blanchett, Col. Haverly's manager, is in the city.—Mark Thall left for the mountains 9th to prepare for the amateur Pirates.

LEADVILLE.

Tabor Opera House (F. T. Osgood, manager): Haverly's Widow Bedott played five nights to crowded houses. C. B. Bishop as the Widow was extremely funny and was well supported. Booked: Charlotte Thompson May 16, week.

Academy of Music (Ned Sullivan, proprietor): Rose Lyn played to very small houses. Her support, the Langrishe Metropolitan co., is scarcely worthy of mention. Robert McWade opened 9 in Rip Van Winkle to a fair house; support average.

Grand Central Theatre (Thomas Kemp, manager): This co. is much improved of late, and is doing very fair business. The main attractions are George W. Thompson in Jacob and Eliza Weber's new burlesque, Emali.

Items: Charlotte Thompson has the finest paper ever displayed in Leadville; she will draw large.—Haverly's Mastodons are expected here in the near future, but as yet they have no date.—Royd and Wade of the Grand Central, have started a variety show at Robinson Camp, just over the range from Leadville, and are doing a good business.

Connecticut.

HARTFORD.

Roberts Opera House (W. H. Robert's, manager): Annie Pixley in M'iss 10th had a fair audience and gave a splendid performance. The Frog Opera was given for a local charity 12th, 13th, 14th and was very successful. The only amusement for this week is Daly's co. in Cinderella at School.

American Theatre (W. S. Ross, manager): I was in error in regard to the closing of this house 7th, as it was kept open with regular co. till 14th. Show good, business light. This week the American Four hold the boards. The American Theatre co. play a short circuit through this State, opening 16th at Winsted and closing 21st at Willimantic.

Items: Stage Manager H. P. Williams left Manager Ross under strange circumstances. "Two strings to one bow" will not pay.

NEW HAVEN.

Carll's Opera House (Peter R. Carll, proprietor): Pinafore 10th by home talent was well rendered and received good patronage. Rice's Surprise Party 11th in Prince Achmet had a big house, but the co. is not up to the standard. Topsy Venn as Prince Achmet was as lively and fascinating as ever, and Marion Singer also. John Mackay gave some excellent imitations of prominent actors which were loudly applauded. Messrs. Gourlay and Howard also deserve mention. Coming: 16th, Lotta as May Wildrose in Heartsease; 18th, Etelka Gerster; 20th and 21st, Cinderella at School.

New Haven Opera House (John M. Near, manager): Nothing at this house during the past week and nothing has been booked so far except the play Media to be given by the Yale College students 20th.

Peck's Grand Opera House (Clark Peck, proprietor): Murphy, Mack, Murphy and Shannon's variety show 13th and 14th gave good performance to fair business. The co. is a good one—being the consolidation of four troupes. Nothing booked except a concert on 17th by Yale orchestra and some soloists.

Items: The sale of seats for Lotta 16th has been very large.—There is some talk of Henry E. Abbey securing a theatre here to complete his New England circuit.

WATERBURY.

City Hall (Jean Jacques, manager): Bunnell's Museum of Wonders 9th four nights; the house was packed each night; entertainment only fair.

Dakota.

FARGO.

Chapin Hall (H. B. Chapin, manager): Closed. Booked: Oakes Bros. comb.; date unknown.

Coliseum Theatre (McConally & Reynolds, managers): Clifford and Skelly close 16th and go to Grand Forks, Dak. Prof. Sylvester, the Man Serpent and Contriliquest, and May Corroll 9th, to fair business. Booked: 16th, Morton and Cassidy, German sketch artists.

Delaware.

WILMINGTON.

Grand Opera House (J. R. Baylis, manager): Rice's Surprise Party 14th to a good business. Cinderella at School 16th to a small house. The piece is one of the best this season and the co. a complete and competent one. It deserves excellent patronage. Booked: 20th, Ringgold Band, closing the season.

District of Columbia.

WASHINGTON.

National Theatre (John W. Albaugh, manager): Julius Caesar by the Lawrence Barrett dramatic co., was a very creditable performance. The May Festival was not very well patronized in spite of the presence of the great Campanini. The Signor left for New York Saturday night.

Nothing at the Opera House, except Monday night last, when the Thallions gave Still Waters Run Deep and My Neighbor's Wife, to admiring friends. Georgia Minstrels 23d, 24th and 25th.

Theatre Comique (Jake Budd, manager): The Summer season opens 16th with McDowell, Reynolds and Walling comb., in Billee, the Tailor.

Items: Gerster comes to Lincoln Hall in concert, 27th.—Robert Downing is at home looking well.

Georgia.

MACON.

No news to write, as season is closed here. The Cooley Family is playing south of here in country towns. Arnold's & Baldwin's Minstrels which began a Summer tour in Cochran, Ga., disbanded in Sandersville, Ga., after being out about two weeks. Many improvements are to be made in Rolston's Hall the coming Summer, of which I will write you hereafter. From an actual count there is more copies of THE MIRROR taken here than any other theatrical paper.

ILLINOIS.

AURORA.

Opera House (R. Corbett, manager): B. W. P. & W.'s Minstrels 11th to a crowded house; entertaining show. Billed: Garrett and Rice 16th.

BLOOMINGTON.

Grand Opera House (Tillotson & Fell, managers): Mitchell's Pleasure Party in Our Gobblins 10th to good house. They captured the house from the very start. W. C. Mitchell is a gentleman, a good manager, and has as fine a specialty co. as has ever visited this city. They appear again on the 16th of September. Mrs. Laura Dainty, assisted by Prof. Will Smith, readings 11th to a good house. Mrs. Dainty is a favorite here, but the honors were divided with Prof. Smith. Coming: Joe Holland's Our Gentlemen Friends changed to 19th.

Durley Hall (Dr. George S. Smith, manager): Closed since my last letter.

Items: William Everole, in response to a telegram from Mr. Haverly, joined the Mastodons as advance agent.—Tillotson & Fell expect to make extensive improvements in Durley Hall as soon as they get possession, which will be the 1st of September. They are already booking attractions for that hall, as well as the Opera House. By ending the local opposition they hope to make this the best show town in this State.

DANVILLE.

Lincoln Opera House (Leslie Davis, manager): Webber's Nip and Tuck comb. 12th. Coming: 18th, Billy Arlington's Minstrels; 26th, the San Francisco's.

Gaiety (John Levy, manager): A variety bill, with clever people; are doing a good business.

Items: George Clarke of the Nip and Tuck comb., while out with the long eared feature of that troupe, was seized with a sportivedesire, and rode his highness through the Tremont House office; \$3 and costs of suit.

FLORIDA.

Rouse's Opera House (F. E. Piper, manager): Our Gobblins 11th for the benefit of Manager Piper. Booked: Snelbaker's Majestics 16th; Hazel Kirke 17th.

QUINCY.

Opera House (Dr. P. H. Marks, manager): Lawrence Barrett 12th in a double bill, Merchant of Venice and David Garrick, to a rousing house. The performance was a treat to the large and fashionable audience. Mitchell's Pleasure Party 14th in Our Gobblins, the performance being a benefit tendered Dr. Marks, who has worked faithfully in the interests of our amusement-goers. Booked: Hazel Kirke 16th; Snelbaker's Variety co. 19th; H. G. Clapham 20th, attraction not named; Billee Taylor co. 23d.

SPRINGFIELD.

Chatterton's Opera House (J. H. Freeman, manager): Prof. Anderson and wife failed to appear 7th on account of poor business on the evening before. Afternoon of 7th the Fisk Jubilee Singers gave a matinee to a fair audience. Mitchell's Pleasure Party came 9th for Manager Jack Freeman's benefit; a crowded house was present. Mr. Freeman is very popular here. Lawrence Barrett plays Julius Caesar 13th. Hazel Kirke comes afternoon and evening of 14th. The Swedish Lady Quartette gives one concert 15th.

Adelphi Theatre (W. H. Laird, proprietor): The extreme heat of the past week has diminished the size of the audiences at this house; still there is a fair attendance every evening to witness a first-class variety performance.

Item: The Fisk Jubilee Singers have used every effort to create an advertising boom for themselves, both here and elsewhere, by crying out that in Springfield they were refused admission to the hotels of the city. They were refused admission to the hotels of the city, but there were good reasons for it. The same date they were here the Colvin & Robbin's show had engaged rooms at all the hotels, and what with the members of the Legislature and lawyers attending court here, there was no hotel that could accommodate them. One of our best hotels agreed to furnish them with meals but could not give them rooms. This the dusky artists refused and are now trying to make capital out of the affair. Mitchell's Pleasure Party, when playing here last season, had to be accommodated at private houses on account of the crowd in the city. They accepted the situation and said nothing about it.

STERLING.

Academy of Music (Eugene Seates, manager): Booked: Roland Reed Comedy co. 20th; School Carnival 27th. Coming: Florence Herbert comb.

Item: Harry Hubbard, of this city, joined Haverly's New Mastodons at Dixon 11th.

INDIANA.

BRAZIL.

Turner Hall (Abe Turner, manager): Olive Logan billed for 10th, canceled. Booked: Ann Eliza Young 19th.

Items: THE MIRROR is for sale every Saturday at P. L. Wheeler & Co.'s; also at T. M. Robertson & Co.'s.—Matters theatrical very dull now.

FORT WAYNE.

Grand Opera House (H. S. Mensch, manager): The Fifth Avenue co. in Olivette to a good house. The co. compared favorably with Ford's and Conly & Barton's. The Olivette of Hattie Richardson, the Countess of Genevieve Reynolds and the role of De Merrimack by James Sturges were worthy of commendation, while the entire cast gave the greatest of satisfaction. Prof. Schultz's Home Orchestra furnished a splendid accompaniment. May 14, Harry Webber's co. in Nip and Tuck to a fair house, which could have been augmented by judicious newspaper work. The entertainment was only passable.

Bijou Variety Theatre (Robert Smith, manager): Hot weather apparently does not affect the business of this popular house where a first-class performance is given. The opening of the Volk's Garden (Robert Smith, manager), the 8th proved a success, an immense crowd being in attendance, a full and interesting programme being furnished by the Bijou co.

INDIANAPOLIS.

English Opera House (Will. E. English, manager): Smith, professionally, lectured to a light visit to the Illinois

Kings. Mrs. Sequin followed later with concert to a medium audience. Booked: Haverly's Minstrels 18th and 19th; the Indianapolis lodge of Elks have a benefit afternoon of 19th. Over one hundred volunteers, including Haverly's Minstrels will appear. Dickson's Opera House (J. B. & G. A. Dickson, managers): Hazel Kirke to large business 12th, 13th and 14th. Booked: See man, the magician, 16th, week.

Park Theatre (J. B. & G. A. Dickson, managers): Closed.

Zoo Theatre (W. C. Turner, manager): A good week has just closed with the performance ranking as medium. Arrivals 16th and week: The Morrisseys, the Franklins and other variety artists.

Academy of Music (N. B. Shimer, manager): A good show the past week to only moderate business; George H. Harmen made a decided hit; the balance of the show was good. Arrivals 16th, week: The Celebrities, a variety comb, Richardson and Young, Morris and Fields, Add Weaver, Wood and Beasley.

Items: Zelda Seguin-Wallace, of Chimes of Normandy fame, in refusing to appear for the Elks' benefit has created considerable talk, and the once-famous opera singer has lost many of her past admirers. Miss Seguin said "she was under no obligation to the Elks." Birch and Backus Minstrels are soon to appear. Manager English will leave for New York about May 20 and remain until the season opens in September.

Items: D. T. McNeil, for several seasons past manager of the Kokomo Opera House, has stepped down and out, and Howard E. Henderson has succeeded him. Nothing booked at present.

Grand Opera House (F. E. McGinley, manager): Harry Webber's Nip and Tuck 23d to good business. The co., with a few exceptions, is a good one.

Items: Felix H. Vincent's comb. went to pieces 4th at Hopston, Ill. Mr. Vincent and wife will go to Chicago, where they expect to open next season. Walter Owens, one of the members of the co., has organized a co. at Rensselaer, Ind., and will take the road for a short season.

Opera House (S. Lay, proprietor): Shuey and Young's Star co. composed of talent from Valparaiso, Ind., 17th; H. Henry's Minstrels 21st; second visit.

No amusements this week. Lawrence Barrett at the Grand 18th. Mrs. Julia Barrett, an old English actress who has made her home here for the past five years, sailed for her native land last Saturday.

By W. P. and W. C. Minstrels played to the largest house of the season 9th, and gave the best minstrel show that has ever been here. Sullivan's Hibernian Blondes are booked for 19th; Jay Rial's and Leonard Grover's New Humpty Dumpty 25th. The season will close 26th, with Mitchell's Pleasure Party, which will be their second appearance this season.

Opera House (H. M. Smith, manager): Harry Webber's Nip and Tuck co. 11th to a large audience. The co. with but one exception is good. Lawrence Barret is booked for 17th.

Green's Opera House (Frank Green, manager): Harry Webber's Nip and Tuck to good house 9th. Little Carrie Dillon Weber, a three-and-a-half-year-old child, took the house by storm. Harry Webber as Nip and Harry W. Rich as Tuck were immense. F. McCabe and Eva Webber were quite good; record of support cred. table.

Opera House (O. H. Benham, manager): Nothing booked.

Union Hall (F. C. Cushman, assisted by home talent, produced the operetta Little Elsie 7th and 9th, for the benefit of Temperance Union. Business good.

Item: The theatrical season is virtually closed here. The success of the past season does not seem to have been up to the anticipation of managers in Indiana.

Union Hall (K. M. Washburn, manager): Union Square Theatre co. in Hazel Kirke 11th to a small house owing to a circus being here the same night. The co. are all artists, but special notice should be given that charming little lady, Lillian Spencer, also J. G. Saville, who, as P. Green, kept the house in an uproar. Coming: May 17, Mitchell's Surprise Party.

Greene's Opera House (C. G. Greene, proprietor): Bartley Campbell's My Geraldine comb. 10th to light business. Booked: Haverly's New Mastodons 16th, Mitchell's Pleasure Party 19th, Hazel Kirke comb. canceled.

Haverly's New Mastodons appeared before a large audience 12th and gave general satisfaction. Booked: Roland Reed 18th and 19th; Rose Wood June 1 and 2; Tony Denier and co. 18th; Florence Herbert comb. 20th, 21st and 22d.

Opera House (John Dohany, proprietor): Charlotte Thompson co. failed to make their appearance 9th; Haverly's New Mastodons billed for 20th; Jarrett and Rice's comb. in Fun on the Bristol 21st; Fifth Avenue Opera co. 28th.

Items: Manager Dohany has engaged the Soldene Comic Opera co. (thirty artists) for the week of the firemen's tournament in June. The firemen have secured Bloom and Nixon's Opera House and the Academy of Music to run under their management during the tournament week. Roland Reed co. plays under their auspices at Bloom and Nixon's for that week.

Burtis' Opera House (Howard Burtis, proprietor): Haverly's Black Forty 10th to the largest house of the season. The street parade in the morning is what corralled the crowd. Coming: 17th, B. W. P. and W.; 20th, Hazel Kirke.

Moore's Opera House (W. W. Moore, manager): Lawrence Barrett 6th, 7th and matinee to immense business. Booked: Forbes' Dramatic co. 27th 28th; Robson and Crane June 1 and 2.

Academy of Music (William Foster, manager): Roland Reed 9th and 10th to big biz., and by special request returns 13th and 14th. The Arabian Night co. have a strong hold on the Des Moines people.

Opera House (G. D. Scott, manager): Bartley Campbell's My Geraldine was presented 10th to good business. My Geraldine

is one of the finest Irish dramas we have had the pleasure of witnessing in this city. Mr. Campbell has a well selected co. of artists, who gave general satisfaction. The Forbes Dramatic co. appeared 11th and 12th with matinee, presenting Our Boarding House, Uncle Tom's Cabin and Black Diamonds to very light business. The weather was very unfavorable. Haverly's Mastodons reappeared 13th to big business. The co. is much stronger than they were on their first appearance, and give a better entertainment. The game of baseball arranged to be played by the Mastodons vs. the Dubuque Reds, was prevented by a heavy storm. Mitchell's Pleasure Party in Our Goblins appear 20th.

Concordia Hall (Charles Doew, manager): Ben Cotton and his little daughter Idaline come 17th in True Devotion, and as there has been a dearth of amusements here, they will likely be greeted by a full house.

Opera House (John Caldeen, manager): Roland Reed in My Mother-in-law 11th and 12th to fair business.

Lewis' Opera House (R. Sutton, manager): Lawrence Barrett, supported by a fine co., presented Richelieu 10th to a very large audience. Coming: Ben Cotton Comedy co. 13th and 14th.

Woodbury Opera House (Glick and Markley, managers): For the past two weeks dramatic business quiet. Booked: Phelps' Concert co. 18th; Forbes' Dramatic comb. 20th and 21st.

New Opera House (D. Atchison & Co., managers): Charlotte Thompson supported by W. E. Sheridan, and a fair co. played here 9th Jane Eyre, and 10th Camille; business only fair. Coming: Star co. will close season 19th with Romance of a Poor Young Man. Concert by blind children 24th.

Opera House (A. F. Wood, manager): Coming: Martino the Wizard 16th, week.

Charlotte Thompson has an almost new co., the old members having gone East. Eunice Goodrich joined her here also. Miss Thompson is really physically unfit for the stage at present. She fainted after every act at the recent performance.

Lukens' Opera House (Samuel Lukens, manager): Closed.

Crawford's Theatre (L. M. Crawford, manager): Theatrical matters dull. Damon and Pythias will be presented 17th under the auspices of the Knights of Pythias.

Macaulay's Theatre (John T. Macaulay, proprietor): Several local entertainments were given the past week. Baron Seeman was underlined, but the engagement was postponed indefinitely. This week Haverly's European Minstrels come Monday and Tuesday nights. Booked, San Francisco Minstrels 23d.

Opera House (John T. Macaulay, manager): With the exception of the colored Musical Festival 17th, 18th and 19th nothing booked at this house.

Masonic Temple (Wm. A. Warner, manager): Henry Ward Beecher, Bob Ingersoll and Eliza Young are expected at this house the latter part of May.

Buckingham Theatre (J. H. Whallen, lessee): A long olio was given the past week with good and bad people to fair business. The Grand English Ballet Troupe, which were billed as a card, turned out to be only five common dancers from the back row of some defunct Black Crook Party. This week The Forty Thieves is on the boards.

Items: James Camp, a Louisville amateur who has been with Barney Macaulay the past season, returned home this week. He is re-engaged to play Skinny Smith next season. Nina Batchelor, a lady very prominent in social and amateur circles in this city, leaves for the East this week to spend the Summer. Miss B. has received a good offer for next season from one of the Madison Square traveling cos.

St. Clair Hall (Laudin & Halloran, managers): The Golden co. are playing to fair business. Mrs. Golden is an old Paducah favorite. A very interesting feature of the co. is Prof. Rodi's orchestra.

Bradway Opera House (Harry Walker, manager): New faces this week. Ada Newcomb, Florence Levanion, Blanche Postella, Emma Devoe, James Alicoate, Paul Hamlin and Frank Gay.

Boston English Opera co. in Olivette 11th and 14th to very good business; return in three weeks and give Billee Taylor. Booked: 20th, Maggie Mitchell.

Item: Nathaniel Childs, agent for Janus-schek, is in town making arrangements for her appearance as Mary Stuart.

City Hall (The Boston English Opera co., 12th, gave Olivette to a large audience. The co. was small in numbers and weak in many respects, particularly so as regards the leading characters. Cora Wiley, as the Countess, sang the part with much finish, while Miss Guenther as Olivette, gave a sprightly performance. Dick Golden, as Coquelicot, burlesqued his part. The Theodore Thomas Orchestra and Annie Louise Carey, who were to give a concert here the 18th, have cancelled; no reason assigned. Much indignation is manifested by our people, as every seat in the house was sold.

New Portland Theatre (Frank Curtis, manager): 27th and 28th, Lotta.

Tableaux of Erin to fair house 9th. Nothing more booked for this season.

City Hall (J. O. Bradstreet, manager): Maggie Mitchell 14th gave Fanchon to fair audience, as usual the performance was good. Tony Denier and co. comes soon.

Item: The season just closing has been one of unusual brilliancy in this city. Managers Bradstreet & Saunders have generally secured first-class attractions. The firm played fifty performances, all to good paying business. The largest house was Jan. 25, Haverly's Colored Minstrels, \$500; the smallest Dec. 1, Jollities, \$14. Abbey's Humpty Dumpty in matinee and evening performance Feb. 22, drew \$630. The other best attractions were respectively: Buffalo Bill, Annie Pixley, B. W. P. & W. Minstrels, The Guv'nor, Hazel Kirke and Fun on the Bristol.

For the last three weeks there has been a decided paucity of amusements. Madit, Frazer & Bartholomew's Humpty Dumpty 14th gave a good show to a very light house. Nothing booked.

Music Hall (George W. Heath, manager): There is nothing new this week to chronicle in dramatic affairs, and the season is virtually closed. Manager Heath has played some forty or more combs, during the past season, and has supplied the amusement public with some of the best combs, that have played on the New England circuit. For some time past, one J. F. Rock of this city, has been trying to negotiate with the Lynn Market House co. for the lease of Music Hall for one year, and on the 16th the papers were made out and Mr. Rock immediately took possession of the hall. Mr. Heath retires with the best wishes of the community.

Items: Manager Heath and city bill poster, T. C. Roberts, left for New York City 15th on business. This is the first trip to the metropolis of the genial "Thomas." The letter published in last week's MIRROR, from C. Wilkinson, reflecting upon my item concerning the closing of the Wilkinson comb., on account of bad business, as well as my authority, was "a little off." I received my information from what I considered good authority, and I see no reason for retracting.

Sanford Hall: Henry Ward Beecher lectured 10th to a large house, on "The Reign of the Common People." Mrs. Beecher is a native of this town.

Lycium Hall (E. Whitney, manager): John Thompson's Around the World to a fair house. Universally declared to be the most wretched entertainment of the season. Booked: The Colored Ideal Musical comb. 17th.

Items: C. H. Horton has written for Oct. 10th for Annie Pixley's M. Liss. Music Hall stockholders are arranging for a reception at their new building.

Academy of Music (C. P. Upton, manager): Tony Denier's Humpty Dumpty 10th to fair house. George Adams, who personates Humpty Dumpty, was taken quite ill and could scarcely get through with his part. Mrs. Chausrau appeared as Lady Isabel in East Lynne the afternoon of 11th and Mr. Chausrau in the evening to a fair business, supported by first-class co. Booked: Cook & Turner's Co. of Wonder Workers 16th and 17th.

Opera House (W. C. Lenoir, manager): Francis Thompson in readings 10th to small audience. Annie Pixley in M. Liss 11th to good business. Miss Pixley is a clever actress, and made herself a favorite at once. Support first-class. Boston Ideal concert co. 14th and 15th fair business. Booked: Lotta 18th, C. L. Davis 28th.

Music Hall (White Bros., proprietors): Charles L. Davis and his comedy co. 12th to a large house. The performance was well received. Edith Stanmore, supported by a poor co. in East Lynne 14th to a small house.

Music Hall (R. B. Foster, manager): Maggie Mitchell in Fanchon 12th to packed house. Nothing new to note.

Music Hall (R. M. Reynolds, manager): Rice's Surprise Party in Prince Achmet 10th, to a fair audience. Booked: Lotta in her play Heartsease.

Mechanics' Hall (W. A. Smith, Secretary): Boston Museum co. in The Guv'nor to a good house. The whole effect of the piece was marred by the echo of the voices, owing to the space overhead. The Etelka Gerster concert announced for the 10th was cancelled by the management.

Westover House (Clay & Buckley, managers): Our managers' benefit 10th reaped them a golden harvest. The play presented was A Child of the State by Huey & Hardie, which gave excellent satisfaction. Gosche & Hooper's One Hundred Wives came 14th to fair house, Haverly's Black Forty close the season in this city 18th.

Items: Preparations: re being made to overhaul the Opera House, and the Academy of Music at East Saginaw is to be torn down to give way to an elegant new structure.

Whitney's Grand Opera House: Ford's Comic Opera co. opened last Wednesday night to a fine audience in the latest musical craze, Billee Taylor and scored a success. This was repeated the following night, and Olivette was given the last two nights of the week. The chorus, scenery and orchestra were elegant. No troupe that has visited Detroit has given better satisfaction, and only one (the Boston Ideal co.) can equal it. The principals, Blanche Chapman, Amy Gordon, Charles H. Drew, C. T. Lang and G. W. Denham, are thorough artists. This week Jay Rial's Ideal Uncle Tom's Cabin co. entire week.

Detroit Opera House: One of the numerous travelling cos. bearing the name Fifth Avenue Comic Opera co. has visited us the past week. Henri Laurent and Hattie Richardson were the principal soloists. Olivette was given Tuesday night, and Billee Taylor the next. I was present at the first, but was kindly spared from attending the other. Laurent made a buffoon of Valentine in the first opera, and the rest of the co. took their cue from him, and did as badly as they could. Won at Last was presented the latter half of week by Steele Mackaye's splendid co. Surely no co. travelling has better artist than this, and as for an attraction Won at Last is the equal, if not superior, of Hazel Kirke. I think the most praiseworthy effort was that of Belle Archer (nee MacKenzie), whose interpretation of Grace Fleming was a most artistic and truthful one. No more charming or womanly character, as acted by her, has been seen here for many months. And considering this lady is but a recent acquisition to the legitimate stage her success is somewhat remarkable. Steele Mackaye was finished and conscientious as John Fleming. Louise Sylvester, as usual, was excellent. F. F. Mackay the same thorough, splendid actor of old; in short, the entire co. is a perfect one. The Vokes are billed for an early appearance. May 24 Treasurer C. A. Shaw will take his benefit.

Items: Whitney thinks his purchase of Felicia a good thing, and so do those who have seen it. He is going to have an extra good co. to present it, headed by Rose Eyttinger. Joe Levy, Manager Whitney's able assistant, is in N. Y., booking attractions for next season.

Manchester Opera House (E. W. Harrington, manager): Rice's Surprise Party played Prince Achmet 9th to a small but appreciative audience. The Boston Opera co. cancelled their dates of the 13th, and will appear later. Billed: The Guv'nor, by the Boston Museum co. 20th; Lotta, in Heartsease 26th.

Music Hall Variety Theatre (S. R. Hannaford, manager): The only new faces this week were Pelt & Lewis and George Melnott. The house will close 14th, to open Sept. 15th.

Powers' Opera House (W. H. Powers, manager): Rice's Evangeline co. presented this time worn piece before a fair audience 9th. The present co. is the best since the original, which included Goodwin, Weatherly, etc. Booked: Stanley & Warner's "original" Fifth Avenue co. in Olivette and Billee Taylor 14th; Haverly's Colored Minstrels 16th. Last attraction booked for the present season.

Items: Smith's Opera House is doing a large business this week. A good co. is engaged. Manager W. H. Powers informs me that he has already booked for next season Joe Jefferson, Hazel Kirke, The Troubadors (one week), Neil Burgess, Genevieve Ward, and Hearts of Oak. The Opera House will remain under his management next season. C. J. Whitney, of Detroit will also bring several attractions here.

Union Hall (Chase and Solomon, managers): A fine audience greeted B. W. P. and W. Minstrels 7th—the finest minstrel performance of the season. Gosche-Hopper One Hundred Wives comb. 9th to light business.

Opera House (Fred L. Reynolds, manager): Rice's Evangeline 7th had a good house, and Draper's Uncle Tom had another. My Geraldine comes May 26th. The new season will probably open Sept. 14th with Hazel Kirke. The Banker's Daughter, Pat Rooney, Maggie Mitchell, Minnie Palmer, and Baker & Farron are also already booked for next season.

Academy of Music (Herrick Bros., managers): Salsbury's Troubadours 13th and 14th to good business. Billed: My Geraldine comb. 16th, 17th; John E. Warner's Opera co. 20th, 21st.

Pence Opera House (Miss Phoebe McAllister, lessee and manager): From From the first three nights of the week, followed by Masks and Faces two nights, and The Robbers one night. Business was light with the exception of one evening when a good audience was present at the benefit of Anitta Harris, a charming little lady, who has made many friends during her engagement with Miss McAllister. J. L. Saphire, stage manager, benefit 19th.

Grand Opera House (Durant, Wheeler & Co., proprietors and managers): Opened 11th by Salsbury's Troubadours in The Brook to a large and fashionable audience; they also played the Amateur Benefit 12th. Heywood's Black Forty 13th. Mason and Morgan's Uncle Tom's Cabin co. 14th. John Dillon as Snap, the Yankee, 16th. Sprague's Georgias 18th.

Opera House (John X. Davidson, manager): Joseph Jefferson in Rip Van Winkle, two performances 7th. The house was crowded, and Mr. Jefferson received a most hearty reception, and calls before the curtain; the support was fair. Salsbury's Troubadours, 9th and 10th, drew good houses and gave satisfaction. Booked: Bartley Campbell's My Geraldine co., 12th, 13th, 14th; Fifth Avenue Olivette co., 23d, 24th and 25th.

Items: Mr. Jefferson closed his season on the 7th, departing for home on the 8th inst. Charles Jefferson intends extending his visit to St. Paul some two weeks, to enjoy the fine fishing in our beautiful lakes. A large number of St. Paul people took special train to Stillwater evening of 11th, to attend the opening of a fine new opera house in that city by the Salsbury's Troubadours. Mr. Charles Haines has assumed the management of the St. Paul Opera House. Mr. Haines is very popular with our amusement people and has been connected with the Opera House from the opening night, and will prove to be an enterprising and successful manager.

National Hall (Joseph H. Rhea, manager): Madison Square Theatre co. (George L. Smith, acting manager) in Hazel Kirke, 9th, owing to rainy weather had only fair house. Performance good.

Smith's Opera House (George T. Brown & Co., managers): Jay Rial's Humpty Dumpty comb. gave a poor performance to fair house.

[No date mentioned by our correspondent. Ed.]

Tootle Opera House (C. F. Craig, manager): Nothing past week; the floods have cut us out of all our bookings. Haverly's Black Forty and Roland Reed were unable to get here. Baldwin's Brilliants cancelled, owing to the dangerous illness of Mrs. Baldwin. Charlotte Thompson 11th and 12th with Friday matinee. Booked: Haverly's New Mastodons June 16th; Gus Williams June 14th.

Item: Miss Thompson was taken down with malarial fever at Kansas City, and forced to cancel her original dates here (May 6 and 7), but has nearly recovered.

Academy (John S. Halbert, manager): Nothing at this place the past week save a benefit performance for an alleged young actor who was stranded here, and it was very thinly attended. Booked: Fun on the Bristol 20th; Haverly's Mastodons 21st; Hazel Kirke was booked for 23d, but have changed their date to some time later.

Items: Mr. Boyd will not leave his new opera house the coming season, but will employ some experienced man to manage it for him. The owners of the Academy of Music will entirely refit it and add opera chairs, new furniture and scenery, and the present popular and successful manager, J. S. Halbert, will continue in control. He is now booking for next season, and doubtless do the bulk of the business next winter in spite of the new house. The latter is expected to be ready to open the latter part of September, during the State Fair, and several cos. have already applied for the opening nights.

Manchester Opera House (E. W. Harrington, manager): Rice's Surprise Party played Prince Achmet 9th to a small but appreciative audience. The Boston Opera co. cancelled their dates of the 13th, and will appear later. Billed: The Guv'nor, by the Boston Museum co. 20th; Lotta, in Heartsease 26th.

Music Hall Variety Theatre (S. R. Hannaford, manager): The only new faces this week were Pelt & Lewis and George Melnott. The house will close 14th, to open Sept. 15th.

Music Hall (John O. Ayers, manager): Nothing this week. Booked: 16th, Maggie Mitchell.

Items: Jimmy Holbrook, the well known clog dancer, formerly with Baird's Minstrels, died here during the week of consumption. New scenery is to be put in Music Hall and the stage extended a depth of twenty feet before next season opens.

New Jersey.

Park Theatre: Rice's Surprise Party gave Prince Achmet 12th—a much improved and entertaining version of Horrors—to a good house. The girls were all extra bright and pretty, and their costumes in thorough harmony with the weather. John A. Mackay deserves special mention for his admirable imitations of divers well-known actors. He is the best that has appeared in this city. Carver's Minstrels played to a large audience 13th; the show is excellent.

Newark Opera House: The Fielding's Yacht Club party had a row last week over back salaries, etc., but order was restored by the appearance of a bondsman. This week the Bijou Opera co. in Charity Begins at Home.

Item: The Professor, shortly to be given at the Madison Square, New York, was played at this house under different management some time since, with Gillette in the title role. In pity for New Yorkers, it is to be hoped the piece has been thoroughly rewritten, and that there is very little of the original Professor left.

Taylor Opera House (John Taylor, manager): Rice's Surprise Party were here on the 13th to fair house, and gave satisfaction, although the audience missed the old favorites, Edwin Kruger, Harrison, and others. Carver's Minstrels delighted a large audience 14th. Although not on the Mastodon order, they give a good and clean performance. Coming: Child of the State comb. 19th; Rogers College Glee Club 30th.

New York.

Leland Opera House (J. W. Albaugh, manager): Closed.

Martin Opera House (Col. Foote, manager): Tony Denier's Humpty Dumpty co. 13th to good business.

Tweddle Opera House (William Appleton, Jr., manager): Boston Museum co. opened 12th for three nights and matinee. Business fair.

Levantine's Novelty Theatre (F. Levantine, manager): Announcements for coming week: Annie Hindle, the Garnettas, The Two Braziers, Lena Cole, Billy Buckley, Jennie Lindley, Healy and Saunders, Redmond and Clifton, Lew Cole and J. H. Sherry.

Items: Harry M. Pitt, of Wallack's, was born in this city. My item in last week's MIRROR should have read, Harry Mahan, of Herne's Hearts of Oak co., is in town, instead of Herne's Hearts of Oak. A fine-class Summer concert garden would pay here. Piggitt, the Boston scenic artist, is still in town. Will Lawton, a tenor of this city, has been engaged to sing Frederick in the Pirates, at Amsterdam. Edgar Kenny, baritone, was also tendered a position in the cast, but declined. Frank W. White, the dramatic critic of the Express, sails for Europe next month. Mrs. J. K. Emmet and son are seen quite frequently driving on the Boulevard.

Opera House (H. C. Ferron, manager): Duprez & Benedict's Minstrels gave an unsatisfactory entertainment 11th to a crowded house. Booked: Miltonian Tableaux 18th and 19th, and matinee; McGibony Family June 1.

Academy of Music (W. D. Turner, manager): Aldrich & Parson's comb. played My Partner 11th to a fair house. The co. is a strong one and gave excellent satisfaction. Tony Denier's Humpty Dumpty 16th to a good business. Show as good as these pantomime troupes usually are.

Ward's Opera House (G. R. Ward, manager): Helen Potter's Pleiades 18th; second visit this season, to fair business.

Academy of Music (Meech Bros., proprietors and managers): Good audiences attended the performances of Steele Mackaye's admirable play, Won at Last, at this theatre the first three nights of the week. Mr. Mackaye is a hard student and painstaking actor, and wins by genuine merit the hearty applause of the attendants. The co. is a good one. Rice's New Evangeline held the boards the latter part of the week. The troupe has not been materially improved since its last appearance here, the new version of Evangeline has some new and pretty airs introduced in it, and is a smooth and taking performance. Calino, however, is the thinnest of all gauzy opera bouffes. The house will be closed the first half of the week. Ford's Opera co. presents the comic opera of Billee Taylor the latter half of the week. The following week three nights of William Horace Lingard, and Haverly's Colored Minstrels appear 23d.

The Adelphi (Joe Lang, manager): Last week's houses were such as please the managers and swell their exchequers, and judging from the attractions billed this week good houses will be in order, as Harry Richmond and his excellent comb. are to be with us.

St. James' Hall (Fruit & Carr, managers): The attraction this week with the exception of local events will be Helen Potter's Pleiades Tuesday evening, and for two weeks commencing 23d Bartholomew's Equine Paradox comb. have the hall.

Items: Steele Mackaye was the guest of H. L. Meech at the Buffalo Club Friday. Mr. Mackaye made many new friends while renewing the acquaintances of his youthful days. C. B. Kline, Treasurer of the Steele Mackaye comb., reported a most excellent business. He will probably remain with the co. through next season.

Lockport.

Academy of Music (Mitchell & Turner, managers): Birch & Backus' Minstrels 9th to crowded house. Coming: 24th, Haverly's Black Forty.

Academy of Music (W. B. Phelps, manager): Helen Potter's Pleiades drew a fair house 11th and gave a good show. Deenan Thompson also drew fairly 13th, and of course pleased every one. Corinne Mackay makes in The Magic Slipper 18th and 19th and matinee. Duprez & Benedict's Minstrels 21st.

Corinthian Academy of Music (Arthur Leitchford, manager): The Pirates of Penzance 18th.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

FOUNDED IN 1827 BY GEORGE P. MORRIS AND N. P. WILLIS.

THE ORGAN OF THE THEATRICAL MANAGERS AND DRAMATIC PROFESSION OF AMERICA.

HARRISON GREY FISKE, EDITOR.

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NEW YORK, MAY 21, 1881.

Mirror Letter-List.

Ainslie, John E.	Holland, George
Adrian, Rose	Hutchings, Alice
Aldrich, Louis	Irving, Phil H.
Berger, Fred	Ingraham, Prentiss
Barrett, Lawrence	Johnson, Col. Robert
Bassett, Charles	Johnson, W. St. G.
Belgarde, Adelle	Johnson, G. Robert
Barnes, W. D. (3)	Knight, G. S.
Bonner, Robert	Kunt, A. P.
Belmont, Grace	King, Julia Rive
Bonicaunt, Dion	Leaman, Louis
Brown, W. L.	Lewis, Morris
Barry, T. W. (2)	Lott, Alfred
Bascomb, Harry	Langdon, W. B.
Collier, J. W.	Lee, Dallas W. (3)
Carrington, Abbie	Lynch, James
Chapman, Will (2)	McClure, Emily
Campbell, Bartley (4)	Lane, Harry
Cody, Fred	Black, J. Y.
Jolville, Samuel (2)	Merrill, J. Y.
Chase, Clara J.	Miller, C. A.
Chapman, F. M.	Mestayer, W. A.
Chadlin, W. L. (2)	Mulholland, William
Craig, C. G. (2)	McCullough, J. C.
Charles, Miss M.	Manning, F. M.
Campbell, Wm. H.	Morrison, James
Chester, Amy	Masset, Stephen
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Clarke, Harry	Montgomery, H. W. (2)
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Cotton, Harry	Murray, Jake (2)
Chandos, Alice	Mackaye, Steele
Chapman, E.	McIntague, Clarence
Chifford, Adam F.	Murphy, Joseph
Conson, Marie	Mayer, Marcus
Chambers, Augusta	Norcross, Frank
Carter, Wm. T.	Nottingham, Albert
Davenport, Mrs. E. L.	Newcomb, Bobby
Dalmon, William	Owens, John E.
Desdore, Monsieur	Operti, G.
Doad, Frank A.	Obermiller, Louise
Decker, Lydia	Ormshead, Carter
Daniels, Carrie E.	Power, William H.
Davenport, E. C.	Palmer, Minnie
Dempsey, Louise	Plaisted, P. S.
Duprez & Benedict	Pease, Harry
Dayton, Lillian	Robb, J. H.
Delsiel, D.	Ryan, Sam
De Kete, Helen	Reynolds, J. P.
Dobson, Frank	Rice, E. E. (3)
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Duncan, W. F.	Roberts, Richard E.
Darling, Mrs. A. B.	Rogers, Sallie
Egbert, Annie	Runnells, Bonnie
Farrell, Minnie	Rizz, Emily
Fitch, Florence	Richmond, Adah
Frazer, Thomas	Sullivan, J. H.
Field, Kate	Sedgwick, Helen
Forepaugh, Adam	Sherrington, George
Gradwell, Alex.	Scott, Lester F.
Gaylor, Chas. A.	Sherman, John
Grover, Leonard	Siedman Edmund C.
Gotthold, E. M.	Schwab, F.
Goffor, Wm. H.	Saupigno, Max A. L.
Graves, Estelle	St. Clair, Maude
Garret, H. C.	Thompson, Charlotte
Goeche, Jacob	Thompson, Den
Gardner, Fannie	Tannhill, Frank
Gaylor, Frank C. (3)	Trotter, Helen
Gray, Wolfsohn	Travers, Helen
Gilmore & Benton	Temple, Louise (4)
Gould, N. N.	Tryon, Col. T. C.
Gunter, A. C.	Vaders, Henrietta
Gulick & Blaisdell	Wood, T. K.
Gardner, Frank L.	Wiles, John B.
Graham, R. E.	Wren, Fred R.
Germon, J. D.	Wall, Harry
Hess, O. D.	Walters, George W.
Hoar, James A.	Weber, Sophie
Haynes, E. G.	Williams, George
Hicks, Chas. H. (2)	Walsh, Minnie (2)
Hofele, F. W. (2)	Wyne, Sallie
Houpt, Emily	Young, Fred A.
Holmes, Matt	

The New York Mirror has the Largest Dramatic Circulation in America.

Maneuvering To Catch Modjeska.

A few days ago the agent of the Associated Press in London was so far victimized as to cable to this country the information that an insignificant Tombs lawyer, one of Josh Hart's partners, had arrived in England to engage Madame Modjeska for an American tour next season. Of course all the respectable papers suppressed this dispatch; but it found its way, by mistake, into one edition of an evening journal, and was there read and wondered at. If Madame Modjeska does not know what Josh Hart's management would mean to her, let her send an inquiry to Anna Dickinson, who once played with him as a star and can give full particulars of his conduct. Or, better still, as Miss Dickinson would not willingly stand by and see Modjeska fall into such company, let her telegraph to the great Polish actress, at the Court Theatre, London, and warn her against the gang's maneuvers.

A peculiar feature of the scheme of sending one of the gang to England to catch Modjeska is its effect upon H. J. Sargent. Sargent claims to have a contract with Modjeska to play here. He threatens to break that contract whenever she visits

this country. He has told the gang about it a hundred times. They have been fully posted upon all his points, and yet they send an agent to England to get ahead of him and secure his star, promising her that they will protect her against his legal proceedings. Sargent has been a good and true friend to the gang, and this base ingratitude and treachery is his reward. He stuck to them when every other professional gave them the cold shoulder. He spoke to them when everybody else shunned and avoided them. He advertised with them and paid his bills so long as he had the money. He incurred the disapprobation of the profession and the public on their account, and has gradually broken down in his enterprises under the weight of their friendship. And yet now they try to slip in ahead of him and circumvent him. We do not say that this does not serve Sargent right; but still it is the most wicked ingratitude on the part of the gang. However, they are incapable of anything better.

As Josh Hart appears to be endeavoring to sneak back into the theatrical business, by the way of the Modjeska engagement, we presume that he is getting very tired of publishing newspapers for the lottery dealers at a dead loss. We have no doubt that this move is as treacherous to the newspaper division of the gang as it is to poor Sargent. If he could secure Modjeska, he would unload from the papers and leave his scribbling libellers entirely in the lurch. This might be a good thing for Hart, but it would be a very bad thing for the profession, and we mean to prevent it, if possible. He has had a swim with his newspaper crew, and now he ought to sink with them. Modjeska would be a failure under his management; but that is not enough. He does not belong to the profession in any manner; and now that he has been kind enough to leave it, we want him to remain outside. We warn Modjeska to have nothing to do with him until she can communicate with Miss Dickinson, and learn how he treated his lady star. Let Modjeska once hear Miss Dickinson's story, and then Edward Flynn, of the Telegram, may serve his old pals, to the detriment of James Gordon Bennett, by publishing anything else he pleases about the maneuvers of Josh Hart's partner in England; but, our word for it, Modjeska will never be caught in that trap.

America's Tragedians in London.

Lovers of American dramatic art need have no reason to complain that their stage is not well represented abroad. Edwin Booth is playing an engagement with Henry Irving that will become historic, and John McCullough is carving a small niche for himself at Drury Lane, the ancient house of classic tragedy. Our greatest and second greatest actors of the legitimate drama are doing nobly in the world's metropolis, and there is some gratification in the reflection that the season, which at home has been uneventful, is being made memorable in England by the leading players of the American theatre.

Still Mr. McCullough has not made the success that his friends expected. His finest work, *Virginia*, was not accepted by the English press or public as a model representation. Macready's grand performance of the Roman father lingering still in the memory of both; and it is not strange, therefore, that our robust actor's conception was not hailed with acclamation. His warmest friends cannot conceal the fact that he scored but a success d'estime—nothing more. Last Saturday night he played *Othello*, trenching dangerously upon the ground of the magnificent cast illustrating the tragedy at the Lyceum. His acting as the "lusty Moor" was greeted with faint praise by the impartial critics of the London press, and the notices that admitted of favorable construction, which the ocean cable flashed to McCullough's friends on this side of the water Sunday morning, were culled from journals of small import and whose opinions, in their own city, are comparatively without influence or value. We do not belong to that class of people who always "told you so," but all along we predicted a lukewarm success for John McCullough in London, and our prophecy has been unfortunately verified. We based our assumption on our estimate of the tragedian's present worth as an actor. While appreciating fully his noble qualities as a man, and his well earned popularity as a social spirit, our independence and honesty of purpose do not allow our judgment to be blinded to his shortcomings. When McCullough played at the Fifth Avenue last Fall, we printed unbiased criticisms upon his performances, which we denominated crude, imperfect and boisterous. We also took occasion to remark that McCullough had improved, and that if he continued in this good course long enough, in time he would become a polished and capable delineator of Shakespearean and the other tragic parts that comprise his repertoire. The majority of the New York critics differed from us. The accomplished gentlemen had

nearly all accepted hospitality from the hands of Mr. McCullough, and, while we would by no means infer that either individually or collectively they were prejudiced in the genial tragedian's favor, they all looked upon his impersonations with that good-natured and kindly sentiment which usually distinguishes the intercourse between a guest and his honored and respected host. We were never placed under obligations to Mr. McCullough, although on all occasions he has expressed toward us feelings of the warmest friendship. Therefore we have always happily been in a position to speak the truth—as we interpreted it—with regard to his acting. The London critics have borne out our judgment to the letter, notwithstanding that Mr. McCullough spent a good month's profits among the newspaper men in wine dinners and kindred festivities. The London journalists ate his game, drank his wine, and then wrote fairly and squarely about the achievements of their entertainer. They acknowledged that to know McCullough was to like him—but to know his acting was a distinctly different thing.

McCullough has made the same mistake in going abroad to play, at this stage of his career, that Booth made seventeen years ago on his first professional visit to England. McCullough now is as immature as Booth was then. His wings have grown too soon. They are not strong enough yet to bear him on such a long and perilous voyage as that he has essayed to make. He will fly back next fall without the garlands that belong to the conqueror, glad to be again among his countrymen who are willing to overlook his present deficiencies in view of what he is yet to accomplish.

Booth's participation in the Lyceum Shakespearean triumphs is a source of gratulation to every American. He is reaping the ripe honors of a long career—honors that will be laid at McCullough's feet when he attains the same exalted position in his art that Booth justly occupies. The audiences at the Lyceum are of an international character. Americans and English alike flock to see the greatest theatrical combination of the decade, and the enthusiasm is likely to continue until the end of the memorable engagement. It is a matter of pleasant reflection that Booth is receiving quite as handsome pecuniary reward during this engagement as Irving himself, and that the British public, too, bestows with genuine impartiality equal favor upon the heads of both. While Irving is admitted the superior in the character of *Othello*, the palm is universally awarded Booth for his wonderful delineation of the part of Iago. Negotiations are pending, and by this time may have been effected, between Booth and a Berlin manager to play in the German capital with a native supporting company, polyglot style, a la Salvini. It is probable, then, that when our great tragedian returns to his own country next year, we shall be able to cheer him for a German success, as well as an English triumph.

The Rival Mascottes At The Bijou And The Park.

Again, as with *Olivette*, the Bijou is ahead of the Park. Again Manager McCaull has shown himself the superior of Manager Abbey. Although the Park management had every advantage over the Bijou in producing the Mascotte, yet it is the unanimous verdict that the opera is a failure as compared to Manager McCaull's version. The Bijou was ready with the opera four days ahead of the Park. In vain did the Park people serve an injunction, at the last moment, upon one of the Bijou people, Mr. Conly, the tenor. Judged by the first night, or by any other night, the Bijou Mascotte is the more artistic and the more popular. Manager Abbey has sailed for England, to attempt to bring over Booth and Irving, with the news of a defeat waiting to greet him when he gets to London.

The Park people advertise, "We are not rivals." They are right in this; for rivalry presupposes some ground of equality. The manager of the Bijou did not rival the Park; for he was the first to produce the Mascotte here, and he has been building up the business ever since, without paying any attention to the Park version, knowing that this would not count with the public. Both versions are handsomely put upon the stage, with splendid new scenery and costumes; but, even in these matters, the Bijou, small as it is, must take the palm. As for singing and acting, the prima donna and the company, the Bijou, in our opinion, is so far ahead as to render comparisons very odious to the Park. We shall not, at present, make these comparisons in detail. We wish Manager Abbey well, if he would only try to do well; but his hand is too heavy for comic opera. Manager McCaull has been very successful in providing this class of entertainment, and the public naturally prefer his management. We have an interest in Manager Abbey, since we saved him from the Passion Play; but, nevertheless, honesty is the best policy, and we are in favor

of the Bijou Mascotte as against the Park. In fact, we think that the Park Mascotte ought to be at once withdrawn, so as to give the Bijou Mascotte a better chance of another *Olivette* run. The dog-in-the-manger policy, which endeavors to keep up a show of opposition, when there is only Mascotte enough for one theatre, cannot receive our sympathy.

Miss Bertha Welby.

We present this week an accurate likeness of one of the principal ornaments of the American stage, and a lady of most estimable social and dramatic prestige—Miss Bertha Welby. With many physical and intellectual advantages, and a keen comprehension of the multifarious intricacies of the stage, together with enlarged views of literature and sagacity in conceiving and interpreting a part, Miss Welby has won unsolicited encomiums wherever she has appeared. She has not confined herself to any especial line of characters, for, possessing the faculty of grasping the true meaning and giving a true interpretation to any character she may assume, she has naturally fallen into the field of versatility, and there are but few characters in the dramatic range that she cannot commendably personate. In the widely diverse roles of Nancy Sykes and Rosalind, for instance, she shines with especial brilliancy, while Billy Piper, in *The Danites*; Matilde, in *Led Astray*; Buttercup, in *Pinatoret*; Julia, in *The Hunchback*; Francois, in *Richelieu*, and many others we could mention, present a protean scale upon which few with less ability would dare to trench. Aside from Miss Welby's mental acquirements, she is an actress of standard repute, possesses a beautiful and mobile face, a symmetry of physique, and a voice of musical purity. Unfortunately, her career last season was summarily cut short by a severe attack of inflammatory rheumatism and diphtheria, and she has been confined to her house for some months in consequence. She has completely recovered, we are happy to say, and prepared again to engage in professional duties. We hope to see her upon the boards of one of our city theatres next season.

PERSONAL.



STANLEY.—The picture printed above is that of Alma Stuart Stanley, who made her first appearance in this country last Fall with Leavitt's Opera Burlesque troupe. She is a handsome woman and a clever actress. She has been secured by the manager of the Forest Garden Theatre, Boston.

STETSON.—John Stetson paid Chicago a visit last week.

ABBOTT.—Emma Abbott saw Donna Juanita Tuesday night.

PIXLEY.—Annie Pixley is resting at the Westminster Hotel.

CARY.—Mary W. Cary, the Boston actress, will Summer in California.

LEE.—Who has heard the result of Amy Lee's suit against Bonicaunt?

SPILLER.—Robert Spiller left yesterday for Chicago. He will return to town on Sunday.

LEAVITT.—M. B. Leavitt arrived in town Tuesday. He is very much absorbed in business.

NABBY.—D. R. Locke was sumptuously dined in Boston last Tuesday. He is going to Europe.

MITCHELL.—Maggie Mitchell is doing the New England towns as a wind-up to her present season.

LEHNEN.—Phil. Lehn, the Syracuse manager, arrived in town on Tuesday, to remain a couple of weeks.

TILTON.—E. L. Tilton, the veteran actor, has been engaged at the Madison Square Theatre for the Professor.

TAYLOR.—Clifton Taylour will occupy himself during the Summer preparing for Frank Chautau's next tour.

COGHLAN.—Rose Coghlan will shortly be the recipient of a testimonial benefit—the first since her American advent.

WARD.—Genevieve Ward must have made lots of money. She has invited two lights of "Society," Aunt Fanny Barrows and Mrs. D. S. Cooley (Jennie June), to spend the Summer with her as guests in England.

PATTI.—Adelina Patti has been very ill, but she has recovered, and is awaiting the beginning of the London season.

WHIFFEN.—At the end of the Hazel Kirke season Thomas Whiffen and his wife will probably take a trip to England.

HESS.—It is probable that C. D. Hess, the impresario, will be connected next season with the Emma Abbott organization.

BURKE.—Honest John Burke will be retained by the Curtis Brothers next season as business manager of Sam'l of Posen.

CAMPBELL.—Bartley Campbell sails for England to-day by the Inman Line. His friends have arranged for a jolly send-off.

DICKINSON.—Anna Dickinson is said to be meditating a trip to England for the purpose of producing her piece, *Crown of Thorns*.

BIDWELL.—David Bidwell, the New Orleans manager, arrived in the city last Friday, to make his engagements for next season.

VANDENHOFF.—George Vandenhoff, Jr., has been engaged by Augustin Daly for next season. He inherits the talent of his illustrious father.

ELLISLER.—Effie Ellsler, the original Hazel Kirke, is to be married next week in Chicago, to Frank Weston. So says our correspondent.

FROHMAN.—Dan Frohman will take a short trip to Europe during the Summer for pleasure, and in the interest of the Madison Square Theatre.

FARRELL.—Frank Farrell, lately the accomplished dramatic editor of the New Orleans Times, last week became a member of THE MIRROR staff.

MURRAY.—Dominick Murray, of the Madison Square Company, will rusticate on his farm in Canada, at the end of the Hazel Kirke season.

CONWAY.—Miss Mamie Conway, daughter of George Conway, of Wallack's, has been engaged by Harrigan and Hart for their new theatre next season.

HARRISON.—Alice Harrison is fitting up a bijou residence in New York, out of the profits of Photos, and will make this city her headquarters hereafter.

PALMER.—An elaborate granite monument, sixteen feet high, has been erected in the family plot in Greenwood Cemetery, to the memory of the late Harry Palmer.

WALLACK.—Lester Wallack has gone to his country place at Stamford, Conn., for the Summer. He comes to town three or four times a week to look after things at the theatre.

FISKE.—Before his departure for England, Dion Bonicaunt presented his friend, Stephen Fiske, with the fiddle which he had used as Conn during the run of the Shaughraun.

STROBRIDGE.—H. Strobridge, manager of the famous Strobridge lithographing establishment, is in the city and is stopping at the Westminster Hotel, meeting his many business friends.

BOURM.—George Bourm has drilled the Fourteenth Street Theatre orchestra into excellent discipline. Monday the selections played were well selected and admirably executed.

ROSSI.—Sig. Rossi, the Italian tragedian, will be supported on his American tour by the principal members of the Salvini company, with the exception of Marie Prescott and Harry Crisp.

GOOD.—Harry Sanderson has written a letter to Ella Wesner requesting her to omit her objectionable cigarette advertising song, and some *mal de mer* business in another vocal selection.

LEWIS.—Catherine Lewis is still confined to her room with diphtheria, and has temporarily resigned her position with the Comley-Barton company, which went on to Boston Sunday without her.

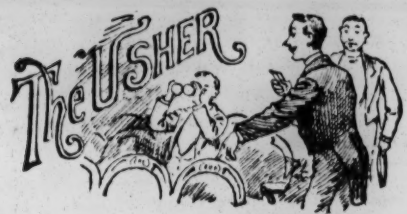
MORTIMER.—Estelle Mortimer, who has succeeded Sydney Cowell as Dolly Dutton at the Madison Square Theatre, plays the part in a spirited manner. She dresses and acts the part with considerable grace.

HOLLAND.—George Holland will end his starring season at the Walnut, Philadelphia, June 11, playing *Dundreary*. He has been upon the road a year, and has not yet concluded whether he will star next season or not.

STOPPED.—The Madison Square Theatre is making vigorous efforts to stop the spurious Hazel Kirke companies who have prated garbled versions of that drama. Already a Michigan company has been compelled to disband, owing to their injunctions, and the San Francisco attempt with Tom Maguire was nipped in the bud.

BOYLE.—Anna Boyle, who will appear shortly at the Windsor Theatre in conjunction with Mr. Stafford, is a rising young actress, and has received much commendatory notice from the press of the country. She is said to be particularly clever in Fanchon, but can do anything from the ragged drama to the velvety heroines of Shakespeare.

HIGH.—Sam Piercy, of the Legion of Honor company, notified the manager, Frank Gardner, that he would be unable to play in Brooklyn Monday night, on account of the serious illness of his wife. Gardner was left in the lurch, but secured Mark Pendleton, who went on and read the part, charging \$50 for his services. Rather taking advantage of circumstances, that Mrs. Piercy is better, and her husband, has resumed his part.



In Ushering
Mend him who can! The ladies call him, sweet.
— LOVE'S LABOR LOST.

When the time arrives for the judgment of mankind—the great allotment of prizes and blanks—I think I'd rather stand in the shoes (supposing that spirits sport such necessary and comfortable articles) of any other shade than that of the venerable and mischievous Joe Howard. He will have an appalling array of misdemeanors written over against his name in the blotter of Humanity. When Joe's name is called, I think I can see him now, in my imagination, slouching up to the judgment bar, and glancing over at the recording angel through his glasses with those treacherous blinking little eyes that seem to express inordinate innocence, whereas in reality they only conceal a sublime knowledge of evil.

"Joseph Howard?"

"Present!" Joe will exclaim.

"We find many deadly sins charged against you, especially during your connection with the New York press."

"But, your honor—" Joe will of course interrupt.

"Silence!" the Court will thunder. "On earth you were blessed with powers of unusual character. Opportunities for distinction were frequent, and you had but to follow in the paths of respectability to have been honored and rewarded now, instead of degraded and punished. Your talent has been prostituted; your pen has been used as a weapon to assail and besmirch the names and lives of women; and on one occasion you so far forgot the habits and demeanor of a gentleman as to forfeit all title to such a social dinner to which you had been invited by a friend. Maude Harrison, step to the witness stand! Look at the prisoner at the bar. Were you ever attacked by this man in the press or otherwise?"

"Never."

"Do you know aught against his honesty, probity or conscientiousness?"

"Naught."

"That will do. Call Ada Dyas. Do you know the prisoner?"

"I know of him."

"Did you ever see in the public prints, either anonymously or over his own signature, articles calculated to bring down discredit upon the good name of the dramatic profession, the stage or anything connected therewith?"

"I have."

"Have you ever read among such, strange and unwarranted strictures upon actresses who had retired temporarily from public life, which have dragged their names in as targets for spleen, discontent and professional jealousy?"

"I have—often."

"Have these assaults been committed against women who had adequate means for retaliating or procuring justice either by their pens, or their fathers, brothers and husbands?"

"No; they have been directed toward persons who were too weak or unable to take steps toward securing satisfaction. Their reputations have been battered about like shuttlecocks to ultimate professional and personal detriment."

"That is sufficient. You have heard these charges against you, Joseph Howard. What is your defence?"

Then Howard's little eyes will wink very fast indeed, and he will tremble like a leaf in a May breeze as he puts in his answer: "I was on the Herald staff, your Honor, under James Gordon Bennett."

I will follow out the imagery no further, but will allow my reader to fill in a sentence of several million years on the Old Boy's Island, and to supply the flash-boxes and pans of red fire for Joe's exit between a couple of officials from the lower regions.

Boucicault's pamphlet, "The Story of Ireland," was published last week by Osgood, of Boston. "The Story of Agnes Robertson" might with equal timeliness have appeared, just after her former liege lord had sailed away, evading the deputies of the law who had come down to the ship to get some alimony that was due her. But politicians and writers of political pamphlets are different from any other sort of public character, inasmuch as their public usefulness seems never to be impaired by personal peccadilloes or legal escapades. If Boucicault wrote his "Story of Ireland" from sheer patriotism, I should say that his inspiring power lacked force. If on the other hand he sketched it for a financial experiment, I shouldn't say that he has made a big mistake. If he writes the book as a patriot, still it is lacking in warmth and fire, and he should have given the ms. to the Land League for free distribution as a political tract. If, on the other hand, he hoped to clear a snug sum from the little book, he should have made his story more complete, authentic, and then have fixed a higher price than ten cents a copy for its sale. As it stands, the reader gets just about one dime's worth of index to the works of Burke, Spenser, Proude, and Scully. That is all. A morning spent among the authors at the

Astor Library costs nothing, and gives a better insight into the topic of which Boucicault pretends to treat in his story. There are twenty-four pages to the book, in which the main points of Irish history are briefly recapitulated. The language is terse but wanting in point and vigor. Unless Boucicault's name and picture will sell the book, there is very little probability that the "Story of Ireland" will reap a profitable reward for either its author or publisher.

Talmage meditates another unprovoked assault upon theatricals. Isn't it about time that the actors take things into their own hands and throw this recreant professional out of their guild? There's one point by which the Brooklyn comedian can be hooked—his periodical violation of the law against Sunday theatrical performances. With patience I think we shall be able to incarcerate those windmill arms and muzzle the only mouth that rivals Sordene's, yet.

Perhaps when a few more men and women are killed or maimed for life by terrible accidents, like the one that befell poor Lizzie Davene, of Barnum's Circus, a few days ago, managers will become more humane, or the public will refuse to countenance exhibitions which imperil the lives and limbs of human beings. Performances of the character which cost this unfortunate girl her life are repulsive and disgusting to decent people, and it is only among the brutish and ignorant that these morbid shows find favor. Barnum put another person in Lizzie Davene's place the next night after her accident, to do the same fatal "catapult act," and to tempt Death with reckless abandonment. I can readily understand how such a fraud as this gentleman undoubtedly is should be so wanting in good taste—if not in humanity—as to show such recklessness, but I cannot understand how he had the impudence to send a representative to officiate in his stead, a few hours, later at the funeral of the victim of his grasping sordidness. Yet this is just what "the great and only" P. T. Barnum did. Let us thank God that by the blatherskite showman's own admission he is the only living one of his kind!

Gommy is a restless creature. Last Sunday his intellectual mountains labored, and bore a mouse in the shape of a poem called "Sunlight." The title is appropriate when we consider the darkness in which the dramatic deportment of the Times has languished ever since its present incumbent commenced his absurd series of blunders. Gommy's rhyme starts off in the good old style that has caused so many promising young Spring poets to gracefully sail down-stairward with their fluttering ms. gently propelled by the cruel, heartrending brogan of an unappreciative managing editor.

"The sunlight flows from sapphire skies
And over field and river lies."

The sunlight doesn't lie—Gommy lies. Did you ever see the sunlight flowing anywhere? Then, still dilating upon the same subject, Gommy goes on to say—

"It streams upon me warm and white
Thro' the glad hours that follow night."

If I wasn't quite sure that Gommy was strictly temperate I should imagine that the above sentiment gives a clue to the whole business. It sounds like the comfortable song of the fellow who has had too much dunkery, and is sleeping off the effects of his potatoes on a heap of beer barrels back of a saloon, through those glad hours that follow the night of his debauch. Strict honesty of purpose compels me to state, however, that Gommy doesn't drink, and if my theory be correct, he poetizes simply from observation.

"The wonder of its life is clear
To those who fathom far and near,
Its radiant mystery beams alone
For hearts that look into its own."

This is clearly Gommy's explanation of the puzzle which lives in his own existence. There are very few hearts that care much about looking into Gommy's, and this perhaps may be the reason why the oft-probounced conundrum, "What is it?" is whispered when he minces by, to which nobody has yet given a satisfactory answer. Those hearts are very limited that trouble to scrutinize Gommy's; hence his gratuitous statement that those alone understand his own radiant mystery.

"Oh I have watched it till I seem
To lose my senses in a dream."

Thus he branches off to his favorite subject of burlesque. Burlesque completely demoralizes Gommy. He pretends to the readers of the Times that he doesn't like it, but that is mere piebald gammon. He does like it, and admits as much in the next two lines:

"And yet its splendor is, I know,
A part of things that thrive and grow."

I haven't space to add any more remarks to this brief commentary on Gommy's latest, except that the consonants, which make his name, appear last of all in the biggest-sized type (minion caps) that Mr. Ford allows outside of the advertising columns of the Times.

The published frauds at the late Music Festival show a lamentable want of system in the arrangements that permitted such wholesale robbery as that practiced by the ushers, speculators and sellers of books em-

ployed during the series of concerts. It is a timely reminder to our managers who are being regularly preyed upon and defrauded by another class of harpies. Down among the purlieus of the city there are numerous liquor shops and cheap sear establishments where theatre tickets are sold at low rates, or given away with the adulterated logwood and trashy smoking materials on which they thrive. The majority of these tickets consist of those that are known as bill-board and lithograph passes. They are sold to the saloon keepers for little or nothing by people to whom they are given for the display of window paper or the rent of bill boards, and the grogmen in turn find a ready market for them among their customers. The bad class of people that this pernicious order of things sprinkles in among the regular patrons of our theatres can best be imagined when we reflect on the locality from whence they come. Of course our managers are cheated by the operation, and their tickets diverted from the channels marked out by their distribution. Yet this is not by any means the worst feature of the illicit traffic. Upon due application to certain of the traders above mentioned, excellent reserved seats are to be bought for almost any performance at any theatre, at prices varying from one-half to one-fourth less than the regular box-office schedule. This looks to me as if there were a systematic leakage somewhere. It is either among the people employed in or around the theatres, or at the offices of the down town newspapers.

This latter theory is probably the correct one. It seems to be an easy matter for every Tom, Dick or Harry, who happens to have an indistinct connection with a daily newspaper—either in a reportorial or business capacity—to procure orders for seats from our managers. It was not long ago that I saw an impecunious party, who said he hailed from the World office, button-hole Theodore Moss in the press-room while a ball was in progress at the Academy, and demand two seats for a certain night at Wallack's. And Mr. Moss, instead of giving the man the cold shoulder for his impertinence, acceded to his request and immediately wrote out the desired order. In this I think Mr. Moss was to blame. Nobody but Mr. Coppleston has a right to demand favors on account of the Work; the fellow to whom he gave the seats had no access to the dramatic columns of that journal, and probably had his request been known to Mr. Coppleston or Mr. Hurlbert, it would have resulted in his immediate dismissal. From such men as these I think it probable the traffickers in theatre tickets are able to supply their customers. It would be well for all managers to insist, and all journals to adopt the plan of THE MIRROR with reference to special demands for favors for members of its staff. This is simply the use of printed blank forms of request, which are filled in with the date, name of the manager, and number of seats desired, and countersigned by the Editor. This is sent to the box office in advance, and the various managers are instructed to honor no other form of request. The scheme has worked admirably, meeting with the hearty support and co-operation of all interested, and the result is that both THE MIRROR and the managers are certain that neither is being imposed upon. If such a plan were generally in vogue, the cheating which is now being carried on in the wrongful sale of complimentary passes and free tickets would receive a wholesome check.

Apropos of the efforts that is being made in London to secure the joint appearance at the Lyceum of Booth, Irving and McCullough in Julius Caesar, would it not be a capital scheme for the three greatest living English speaking tragedians to form a triumvirate combination to do the same tragedy through the principal American cities on their own responsibility? The suggestion has already been made, I believe, and it is one of the objects of Henry Abbey's European trip. But these great actors do not need the managerial attentions of this gentleman. Why should such a team, that requires no advertising further than the mere announcement of their combined appearance, agree to give one half or one-third of a certainty to an outsider to do only what their own hired representatives could accomplish easily? Mr. Abbey, I am quite certain, will not succeed in this mission. Still, it would be a grand thing if the arrangement could be effected between the tragedians themselves. Without any reference to theatrical speculators, the objection may be urged that either of these actors (Irving especially) could make more money by playing a tour individually. Very good. This objection might stand the test of examination if the tour which I suggest were of an ordinary nature. But it would be an extraordinary march of triumph for all concerned, and by playing only in the largest theatres in the largest cities, there is no doubt that the three could divide a fortune at the end of the tour. For instance: Booth, Irving, or McCullough individually could not half fill our Academy for fifty consecutive nights, but collectively, they could jam that establishment for twice that length of time, and without a change of bill, either. Julius Caesar at Booth's, under Jarrett and Palmer, ran over one hundred nights a few years ago, with Barrett, Davenport and Bangs. Change those names to

Booth, Irving and McCullough and you can readily see that a phenomenal run of the tragedy, with Lyceum stage-management, is not such an impossibility.

Irving gave a supper last week to the Lyceum Provident Fund, and Booth and McCullough were there. The three great actors unbent from their usual dignity, and fun and frolic were the order of the night—or day rather—for a trustworthy narrator relates that the festivities did not break up until seven o'clock in the morning. Irving and McCullough are bachelors, and such early dissipation was not so remarkable for them, but Booth—his mamma-in-law (Mrs. McVicker) was right on the spot! Imagine the effects of wine and mother-in-law successively administered. That is an aftermath that nobody enjoys.

When Booth played at the Princess's his artistic success was great and his financial ditto nothing to speak of. With McCullough it is just the reverse. The praise given him is stinted and of that faint sort that is worse than unfavorable comment. As he opened in his best part, Virginius, following it up with his next best, Othello, he has little now to hope for in the rest of his repertoire. He plays in a theatre, too, that is mellow through long association with tragedy, while Booth acted in a house better adapted to comedy than the heavier muse. Irving took in Booth at the Lyceum and Booth is now making English money. If Irving will perform a similar office toward McCullough the latter will make English fame.

M. B. Curtis says that he spends forty-five minutes every night making up his wax nose for Sam'l of Posen. "I'd give one thousand dollars to possess my brother Frank's nose," said he to me as we quaffed an innocent glass of soda together at Macy's yesterday. "Think what a world of time and trouble it would save."

Italy and America shook hands last Saturday night at Martinelli's on Fifth avenue, and the flags of the two nations were twined behind a table where Signor Salvini gave a farewell dinner to the members of his company. There were eighteen covers laid, and Chizola sat in the post of honor, as happy as a lord, interpreting Salvini's soft Italian and the company's harsher English when occasion required. After dinner speeches were made, music played by an Italian organization, and old Weaver got up and presented the tragedian with an album of photographs and autographs of the supporting polyglotists, bearing the inscription: "From the members of Signor Tomasso Salvini's Company as a tribute of their regard, May 14, 1881." Then Salvini made a nice little speech of thanks, and the speechmaking became general. After many pleasant things had been spoken by all hands (including the ladies), the party dispersed at an unholy hour.

Dame Fashion, so say her ambassadors, has issued a peremptory proclamation that Spanish scarfs worn over the head shall take the place of hats and bonnets. I knew it would have to come to something like this at last. What a relief it will be, when this edict takes effect, to be able to attend the theatre without encountering the dreadful big-hat evil! Now, if the men will only make up their minds to stop going out between the acts for drinks, the big-hat evil will be done away with also. In which case a conservative citizen will really begin to look upon a visit to the theatre as synonymous with an evening of entertainment and pleasure.

The dramatic criticisms and theatrical notes of the Sun continue to be a notable disgrace to the columns of a live morning newspaper.

An elocutionist of this city named Anna Randall Diehl, the other day entered a counter claim of \$856 in a law suit for having cured a woman of a brogue. This is a hint that Emily Rigl, Modjeska, Janauschek, Louise Muldener, and the other ladies who speak with an accent, might take profitably. If a woman lives who can cure brogues and foreign pronunciations, by all means they should make a pilgrimage to her abode immediately.

The orchestra at Haverly's played Emmet's Lullaby Monday night between the acts of Sam'l of Posen, and the refrain set everybody talking about the unfortunate who introduced it to us and made it popular. I suppose all my readers have read the dispatches that told of Emmet's going astray again at Liverpool, and landing in the Workhouse, where he was placed for safety by his private physician. Well, he has been released, and has retired to a water-cure to recuperate and pull himself together. It is a shame that this man's weakness should cause serious loss to the managers with whom he has contracted to play. But they must have known that they took a big risk when they engaged him. I fear the comedian is past being reclaimed. His swearing off is like poor old Rip's—only to be violated for one time more that he doesn't count.

PROFESSIONAL DOINGS.

—John Meech, of Buffalo, is in town.
—Over one hundred companies are still "on the wing."
—M. B. Leavitt will have five companies on the road next season.
—William Castle, the tenor, has made \$40,000 on Wall street.
—Rice's Surprise Party closes the season at Philadelphia this week.
—Heuck's Opera House in Cincinnati will close its regular season May 28th.
—Miss De Mer, who plays Calista in Sam'l of Posen, is a French Canadiane.
—David Bidwell and wife of New Orleans are stopping at the Sinclair House.
—Henry Greenwall, manager of the Pavilion Theatre, Galveston, is in town.
—M. Tobin has been re-engaged by the Emma Abbott company for next season.
—Baker and Farron commence an engagement at the Windsor on Monday, the 23d.
—Thomas Baker, leader of the orchestra at Wallack's, is open for an engagement.
—M. A. Tobin has been re-engaged as advance agent by the Emma Abbott company.
—John R. Rogers left Sunday for Cincinnati in the interest of his Palmer-Graham organization.
—Adele Belgarde will play Lillian in The Banker's Daughter with Collier's combination next season.
—Jimmy Morrissey has left the Emma Abbott organization. Miss Abbot will convalesce shortly.
—The Wilbur Opera company in The Mascotte is largely sought for by the out-of-town managers.
—Manager Horton, of Woonsocket, R. I., plays Annie Pixley over the New England circuit next season.
—Louis J. Spencer, manager of the Tremont Opera House, Galveston, Texas, will arrive in town this week.
—Auntie Firmin and John Jack closed up a brief and unsuccessful season at Milwaukee last Saturday night.
—The Professor, with its original company from the Madison Square Theatre, will take the road after its New York run.
—J. C. Fryer's Billie Taylor troupe closed for the season at the Providence Opera House Tuesday night.
—Dan Maguinness will be a member of the Boston Theatre company next season. He is to have a benefit next Saturday night.
—A. Z. Chipman and Blanche Moulton have been re-engaged by Manager J. M. Hill for next season, to appear in All the Kings.
—Manager R. E. J. Miles, of the Grand Opera House, Cincinnati, benefits 23d, and James Collins, of Heuck's, does likewise 30th.
—Henry L. and John H. Meech, proprietors of the Buffalo Academy of Music, will in this city this week on business and pleasure combined.
—Walter Fessler, of Burgess Widow Thodot company, has been engaged at the Chestnut Street Theatre, Philadelphia, for next season.
—Four stars will commence the next season each with a new play, viz: Joseph Emmet, Frank Chaufray, Oliver David Byron and McKee Rankin.
—J. H. St. Maur, who piloted Salvini through the country, has been engaged to look after the business interests of Rossi, on his American tour.
—The testimonial benefit to Miss Helen Lenoir, D'Oyley Carte's business manager in this country, will take place at the Standard Theatre this afternoon.
—Mary Anderson has a beautiful pair of elk horns, taken from the head of an animal killed by General Crook. The antlers measure six feet from tip to tip.
—A. C. Gunter has written a new comedy, which will be presented for the first time during the coming season, under the management of Robert Spiller.
—Mrs. Scott Siddons left for England last week, and reports that she has taken a short lease of the Haymarket Theatre, London, beginning in September.
—The Fay Templeton Star Alliance Company close their season on the 31st inst., and little Fay and her parents will summer at their home at Monticour, N. Y.
—Nat Goddwin, so it is said, is ambitious of playing Major Britt in My Partner, Bartley Campbell will con the matter over during his trip across the big pond.
—After a very prosperous season of opera Emma Abbott is resting at her home in this city. A strong lyrical organization is being formed to support her next season.
—Joseph Rae, property man at Haverly's Fourteenth Street Theatre, deserves a word of praise for the creditable manner in which he has "propped" Sam'l of Posen.
—Rose Wood will play Frou-Frou at the Grand Opera House, Chicago, next Monday evening, after which she goes on the road under the management of John A. Hamlin.
—Charles Mendum, of Philadelphia, has invested several thousand dollars in lottery tickets during the past seven years. Tuesday he won \$560 in the Louisiana drawing.
—James Olliger has been re-engaged for next season by Chaufray. He has given thorough satisfaction in the capacity of business manager during the season just finished.
—Rose Wood's starring engagement at the Chicago Grand Opera House will be inaugurated with her appearance in Frou-Frou. Her husband, Lewis Morrison, will support her.
—Tony Pastor is about to build a new theatre in Brooklyn. It will seat three thousand people, and will be run as a first class variety and vaudeville establishment at popular prices.
—Manager W. C. Mitchell, who is erecting a new opera house in St. Louis, has purchased the seats and fixtures of Pike's Opera House, Cincinnati, and will remove them to the former city in July.
—George Logan, M. Marex and George Strobridge, representing the Forbes, the Buffalo Courier and the Cincinnati lithographic establishments, are in town, and are taking many large orders.
—Charles B. Welles, a very clever leading juvenile and light comedian, who has been on the Pacific Coast for some past, and Eliza Long, a capable comedienne and ingenue, have just returned from San Francisco, and are doing coming season. They are here, and will not remain idle.

PROVINCIAL.

CONTINUED FROM FIFTH PAGE.

sances, as presented by the local opera club 9th, 10th, 12th and 13th, attracted large houses. Cal Wagner's Minstrels 14th to light business. Nevertheless the business was superior to the show. Booked: Bartholomew's Equine Paradox for one week commencing 16th.

Grand Opera House (Joseph Gobay, manager): Booked: Rice's Evangeline comb. 17th and 18th; Child of the State co. 23d and 24th; Hyde & Behman's comb. 25th and 26th.

Items: Manager Gobay, of the Grand, is arranging for a series of Sunday entertainments.—Cal Wagner closed his season here 14th.—A. T. English, the popular business manager of the Corinthian, is absent in New York, securing attractions for the coming season.—The Corinne Merriamakers, who were booked for the Grand, have canceled.

SYRACUSE.
Grand Opera House (Philip H. Lehnen, manager): The only attraction for the week was 14th by Denman Thompson, who presented an old but ever new rendition of Farmer Josh. Booked: Nothing next week. Hoey and Hardie's Child of the State 25th and 26th.

Items: Muldoon's Picnic by the Hyde and Behman co.—Tony Pastor and a few more cos. will wind up the season at this point.—Manager Lehnen leaves for New York soon to secure attractions for next season.—There will be some dozen Syracuseans, who are connected with our theatres, in New York this summer.—William H. Sherwood, the Boston pianist, gives a musicale at Wieting Opera House 19th instant.

UTICA.
Opera House (John Abercrombie, manager): The Corinne Merriamakers, booked for 13th and 14th, failed to appear, owing to poor business East. Manager S. M. Hickey had them booked up to 21st, but has canceled all engagements.

Items: The Boston Ideal Uncle Tom co., John Abercrombie, manager, closed a prosperous season at Glenn's Falls 14th.—Will Simpson, treasurer and business manager of the Boston Uncle Tom co., has returned home, looking as brown as an Indian, and reports his business as having been immense all the season just closed.—Scott Marvel and Grace Jones, of the Ben Cotton Dramatic co., will be more than friends before next season opens, if reports are to be believed, as a minister will be called in to tie the knot.—George J. Jones, of the detinet Merriamakers, spent 14th and 15th in Utica and left for New York 16th. He expects to be advance agent for Kitzky Bros. next season.

Washburn Hall: Raymond & Perine's Cinderella co. were lightly billed 12th and as a consequence drew about thirteen people to whom they would not play. The co. seemed to be a large one. Frank Yerame's Uncle Tom co. did better on the 14th, matinee and evening. Bunnell's Wonders held forth 16th and 17th at the hall, admission small and drawing crowds. Nothing else this week.

Nevada.

CARSON CITY.

Carson Opera House: The business manager of T. W. Keene, who was advertised to appear at the Carson Opera House on the 10th as Richard III, telegraphs this morning that Mr. K. is sick in Salt Lake City, and that the Carson and Virginia City engagements are canceled. Quite a disappointment to our lovers of the legitimate. The box sheet this morning showed the largest take of the season. The Strategists, who are to be here on the 14th, will give the only performance of the week, and from the outlook will have a packed house.

VIRGINIA CITY.

Opera House (John A. Piper, proprietor): The Seldene Opera co. recently closed a successful engagement of one week and are now making their way eastward. T. W. Keene opens in Richelieu 11th, followed by Hamlet, Othello, the Merchant of Venice and Richard III. Haverly's Strategists reappear 16th and 17th.

Ohio.

AKRON.

Academy of Music (W. G. Robinson, manager): The San Francisco Minstrels gave a first-class performance to a light house 11th. This virtually closed the amusement season of 1880-81, and our citizens are indebted to Manager Robinson for the many excellent attractions provided during the season. He has been very successful, only in three or four instances being imposed upon by poor entertainments.

Item: The Choral Society reproduced the Chimes of Normandy 9th.

CADIZ.

Music Hall (A. N. Hammond, manager): Murray Ober Opera co. 9th, 10th and 11th to fair business. Gus Phillips' Oofy Gooft comb. 19th.

Items: John C. Howard and Harry Cruse, late of the Bonnie Meyer Comedy co., have returned from the South to summer here.—Murray Ober Comedy co. close their season in Mt. Gilead, Ohio, June 4.

CLEVELAND.

Opera House (L. G. Hanna, manager): The past week has been an uneventful one in theatrical circles. Jarrett & Rice's Fun on the Bristol co. appears before very light houses. They played a week here earlier in the season, and should not have returned so soon. Two or three new people have been substituted for original members of the co., but the change has only weakened it. A number of new songs have been introduced. Prof. Puchinger's new comic opera, Anna Lise, after many unfortunate delays, will be produced for the first time 19th, and repeated 20th and 21st. Haverly's Mastodons 23d, 24th and 25th. Tony Pastor soon.

Academy of Music (John A. Ellsler, manager): Jay Kial's Uncle Tom co. closed a very light week 14th. I have seen a good many Uncle Tom troupes, but never before so bad a one as this. The only feature worthy of mention was the Topsey of Blanche Sherwood, whose conception and acting of the part is remarkable for a child only eleven years old. The season is virtually ended at this house, and nothing is announced for the immediate future. Mr. Ellsler will continue the management next year.

Theatre Comique (B. C. Hart, manager): This week, Clark Gibbs, Jennie Monvogue, and the Hall, Barlow Bros., Cora Leigh, and W. Jackson; 25d, Mile. Gasparini, the opera actress.

Opening concert of the summer at Marlborough's Garden 15th by Gertrude. Henry Ward Beecher at 16th.—Manager Ellsler will appear at his Cleveland home.—Art to Annie L. Hart at

COLUMBUS.

Comstock's Opera House (Theodore Comstock, proprietor): The San Francisco Minstrels had a big house 12th, in spite of the hot weather. Oofy Gooft's New York co. played Under the Gaslight and Streets of New York to light business 13th and 14th. Coming: Haverly's European Mastodons 20th; Tony Pastor June 15.

Grand Opera House (Col. Theodore Morris, manager): Lawrence Barrett will appear 23d and 24th.

Items: The "Amphions" entertained a few of the San Francisco's at Ruhl Corbett & Co.'s parlors Thursday evening.—Garden concerts are the order of the evening now.

PORTSMOUTH.

Opera House (John Wilhelm, manager): Bartley Campbell's Galley Slave 14th to \$150 house. The co. disbanded here. Mme. Rentz's Minstrels 10th to slim house. Booked: Marie Litta 19th.

Items: Howorth's Hibernica 16th and 17th.—Mrs. Walter Cissna, of this city, was a companion of Mme. Litta while studying in Paris.—Not half of the Galley Slave co. was here, and the attendance was small.

SIDNEY.

Monumental Hall (McCullough & Johnston, lessees and managers): Jay Kial's Uncle Tom's Cabin 11th to fair house. Entertainment good. Prof. Tappe's orchestra, as assisted by Anna R. Nickers, elocutionist, 25th. A military drama, under the auspices of the Sidney Hook and Ladder co., and the management of a distinguished star, will be put on the boards some time in the near future.

SPRINGFIELD.

Black's Opera House (George W. Emery, manager): The San Francisco Minstrels gave a good show to a well-pleased audience 13th. Coming: Haverly's European Minstrels 21st.

Items: W. H. Strickland, general agent Haverly's European Minstrels, was in town Friday evening.—Work is being pushed on Bookwater's New Grand.—Amusements on the decline.—The Central Rink running three nights per week, but cannot last much longer on account of the heat.

TOLEDO.

Wheeler's Opera House (C. J. Whitney, manager): Madison Square Theatre co. in Hazel Kirke 9th to 11th. The exceedingly warm weather of last week did not prevent large audiences from witnessing this excellent play and co. The cast includes several of the original members; Coudlock's Dunstan Kirke was one of the finest pieces of character acting ever seen here, and Effie Ellsler's Hazel was perfection. This charming little actress has improved wonderfully since her last appearance here where she is a great favorite. Gus Levick's Arthur Carlingford, and W. J. Ferguson's Pittacus Green were all that could be desired; balance of co. first-class in every particular. Manager Frohman informs me that several important changes will take place in the co. during their Chicago engagement. Hoey & Hardie's Child of the State comb. 12th and 13th, and succeeded in drawing two of the lightest houses of the season. Jay Kial's Uncle Tom 14th to fair business. This week, Gosche-Hopper's One Hundred Wives 19th, 20th and 21st.

Items: Business was light at the variety theatres last week.—The Apollo Theatre co. from Chicago is billed for a week's engagement at the Adelphi, commencing 16th.—Ferdinand Duicken, of the late Rive-King Concert co., expects to leave for his home in New York the latter part of the week, accompanied by his physician.—Frank Weston, the original Rodney in Hazel Kirke, will resume the part in Chicago this week.—Chas. A. Wing, in advance of One Hundred Wives, was in town 10th.—Tony Pastor will put in appearance June 4.

TEXAS.

New Opera House (John A. Ellsler, manager): There has been no attraction here since April 26. Booked: Lawrence Barrett 20th; H. W. P. & W. 26th; Tony Denier's Humpty Dumpty Sent. 7; Buffalo Bill Dec. 9; Haverly's Widow Bedott co. Jan. 4; Pat Rooney Jan. 7.

PENNSYLVANIA.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, proprietor): The past week has been bare of events, the Miles Juvenile Opera co. failing to appear 13th and 14th as booked, word having been received from the management that they had disbanded, owing to the extreme warm weather.

DANVILLE.

Opera House (Frank C. Angle, manager): Hyer Sisters in Out of Bondage 11th to fair business. The co. is a good one. John Thompson is billed for 21st.

Item: Two young men of this place have written a temperance drama and allegory, which has met with flattering success. They will produce it in Philadelphia early in the new season.

ERIE.

Park Opera House (William J. Sell, manager): Denman Thompson in Josh Whitcomb 9th to good business. Birch & Backus' Minstrels followed 10th to large house, giving excellent satisfaction. Booked: Helen Potter's Pleiades 18th; Tony Denier's Humpty Dumpty 21st. Ford's Olivette co. 23d. Home talent in concert 26th.

HARRISBURG.

Opera House (H. J. Steel, manager): Nothing in the theatrical line last week. Child of State booked for 10th. Manager Steel promises Lawrence Barrett before the season closes.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): On the 11th our Medical Society gave the State Medical Society in session here a rich treat in the shape of a concert by the Carreno Concert co. The entertainment was a very fine one, and closed with the singing of the first and fourth acts of Il Trovatore with Madame Carreno as Lenore, Miss Beere as Azuceno, Signor Santini as Marico, and Signor Tagliapietra as Count Di Luna. There is nothing booked for next week.

MAHANOY CITY.

City Hall (C. Metz, proprietor): Miles' Juvenile Opera co. 9th to largest house of the season. Hardie & Hoey's comb. 11th to a \$4 house. Ernest Bartram's Comedy co., booked for 13th and 14th, failed to appear without assigning any reason. Nothing booked for coming week. Most of the little folks of the Juvenile co. did the coal mines during their stay. The Hardie & Hoey co. were stranded here and unable to leave town, and as they had contracted with no hotel, were compelled to stay nearly twenty-four hours, until two of our young men procured meals and lodgings for them at one of our hotels. They also furnished transportation to Shamokin to the ladies of the party. The gentlemen "rail-roaded" the distance. They expect to join

Batcheller & Dore's Circus at Shamokin. Carlo Torriani, musical director of the disbanded Miles' Opera co., goes to St. Louis to fill a two weeks' engagement, thence to New York. W. A. Brooks, of the Ada Gray co., is still here, and is recovering slowly. He is at present engaged in rehearsing an amateur co. for the production of the Streets of New York.

MEADVILLE.

Opera House (H. M. Richmond, manager): Nothing billed or booked; season ended.

Item: The McNeils Sisters' Concert co. have returned home, after a successful season of seven months through the West and South.

NEW CASTLE.

Opera House (R. M. Allen, manager): Howard's Mrs. Joshua Whitcomb comb. 11th to small audience. After sitting through two hours of torture I am unable to determine what it is and give up the conundrum in disgust.

Items: Pat Rooney, who was booked 9th, failed to put in an appearance or give any reason therefor.—McAvoy's Hibernica did not come to time 7th.—The troubles that seem to follow Charles L. Howard's nondescript seem to be the natural concomitants of the piece and the acting of it.—Attractions for next season are already being booked.—It has been demonstrated that New Castle will not patronize cos. of unknown or doubtful merit.—The small boy scans the bill boards with anxiety to see the first glimmering of a circus bill.—The County Treasurer is a D. H. The other officials stay away; their names are not on the list.

PITTSBURG.

Opera House (John A. Ellsler, manager): Jane Coombs, supported by a mediocre co., gave Daniel Rochat and Camille last week to light business. This week, the Acme Olivette co. Fanny Louise Buckingham, in Mazeppa, week beginning 23d. This engagement will close the regular season at this house.

Library Hall (W. W. Fullwood, manager): Ford's Billee Taylor co. opened 9th to fair house. The performance was anything but satisfactory. After their unsuccessful attempts to sing the opera, the co. was shipped to Baltimore. Lavelle's Ideal Uncle Tom comb. 16th, week.

Williams' Academy (H. W. Williams, manager): Closed; will open Sept. 5th.

Items: J. J. Benitz, the opera singer, late of the Hess Opera co., has returned to his home in this city. He will locate permanently here.—A new opera house is to be erected at McKeesport, Pa.—Harry Williams has returned from his New Orleans trip.—Manager John Ellsler has entirely recovered from his violent attack of fever.—Susie Starr, well known in the variety profession, died in Baltimore 5th.—W. J. Scanlon has been engaged by Bartley Campbell for three years.—Fin Reynolds, advance agent for Zera and Lacardo, magicians, has returned to his home in this city. The troupe closed a successful season at Sala manca, N. Y. 10th.—Wegand is exhibiting his astronomical clock here.—Lizzie Jeremy, late of the Boston Museum co., will shortly be tendered a benefit in this city.—Prof. H. W. Nichol, of New York, is in the city, arranging to give a series of organ concerts.—The Toerge Brothers will give summer-night concerts during the forthcoming heated term.

READING.

Nothing at either house during past week. Academy of Music (John D. Misher, manager): Booked: Hoey & Hardie's Child of the State 17th; Tony Pastor 26th.

Grand Opera House (George M. Miller, manager): Nothing booked to date.

SCRANTON.

Academy of Music (C. H. Linsay, manager): Aldrich & Parsloe in My Partner 12th to a light business. The performance gave satisfaction to all. Booked: Child of State 21st.

RHODE ISLAND.

NEWPORT.

Bull's Opera House (Henry Bull, manager): Charles L. Davis appeared 13th before a good-sized audience, and gave satisfaction. Annie Pixley, in M'Liss 14th, before a fair audience. The co. closed their season here and departed for New York.

PROVIDENCE.

Opera House (George Hackett, manager): The Boston Theatre co. last week played Our Boarding House well to wretched business. Commencing 16th for four nights, we are to have Billee Taylor by a New York co. Lotta 20th and 21st to close the week.

Low's Opera House (Wm. H. Low, Jr., manager): The C. L. Davis co. this week, commencing 19th.

Theatre Comique (Hopkins & Morrow, managers): New faces: Charles and Harry Cogill, Ada Forest, William Gaylord, Max and Martha Miller. A Kiss in the Dark is the closing piece. On the 20th, William H. Shaw, the treasurer of the Comique, takes a benefit.

Items: Sans Souci Garden opens May 30.—William M. Goffe has resigned his position as treasurer of the Providence Opera House.—A pleasing feature of the benefit of W. H. Goffe at the Providence Opera House on Tuesday evening was the presentation to the beneficiary of an elegant cane. The cane was presented by Mark Price in behalf of Mr. Goffe's many newspaper and theatrical friends, and is an ebony stick with an elaborate gold head, bearing the inscription, "Presented to W. H. Goffe by his friends, at his benefit, May 10th, 1880."

WOONSOCKET.

Music Hall (C. H. Harton, manager): John Thompson's Around the World comb. 9th was greeted by a larger audience than it deserved. The co. is poor and the play weak. Nothing booked.

Item: Manager Horton plays.

TENNESSEE.

NASHVILLE.

Masonic Theatre (W. J. Johnson, manager): The Agnes Herndon co. appeared 6th and 7th to small houses. On the afternoon train of 8th instant for Louisville, the star, Miss Herndon, and her manager, Charles Abbot, took French leave from the balance of their co. with their hotel bills unpaid and totally unprepared with funds to get anywhere. The remaining members of the co. are severely denunciatory of the management, claiming they have received no salaries for the past eight weeks, and one of the ladies, Mrs. B. B. B. B., says she advanced \$300 towards paying their current expenses, as she was to have a third interest in the management. She has lost beside her salary. Some of our citizens, desiring to assist them out of their present embarrassing position, are getting up a matinee benefit for the afternoon 14th instant. Quite a large number of admissions on tickets have been purchased from the boxes of the co. As the use of the theatre and services of all the

employees are donated, it is anticipated the receipts will be ample to send them back to New York.

TEXAS.

GALVESTON.

Tremont Opera House: Fannie May's troupe of British Blondes 10th and 11th; houses slim; co. poor. House closed until the walking match. This theatre the coming season will be under the management of Messrs. Ashe & Spencer.

London Show (Bell & Sherwood, managers): are doing a first-class business, and is the only place of amusement now open.

Item: McMahon & Greenwall have leased a building on the Gulf Beach, which they will open at the commencement of the coming season. It will be known as the Pavilion Opera House.

Items: Capt. S. S. Ashe, manager Gray's Opera House, has leased the Tremont Opera House of Galveston for next season, which he will run in connection with Gray's of this place; he has also formed a connection with Austin, Brenham and San Antonio which are all first class show towns.

VERMONT.

BURLINGTON.

Howard Opera House (K. B. Walker, manager): Janauschek as Mary Stuart 7th; large and enthusiastic audience. Booked: 21st, Denman Thompson.

VIRGINIA.

RICHMOND.

Theatre (W. T. Powell, manager): Enoch Arden 9th and matinee, with W. K. Ogden in the title role, to large houses. The play was smoothly rendered. Annie LaVallee, as Annie Lee; Sadie B. Hicks, as Miriam Lane; little Laley Bailey, as Esther Arden; George Sleif, as Dr. Grammett, and Fred. T. Autillotti, as Philip Ray, deserve special mention for the very creditable manner in which they sustained their different parts. The co. will go on the road Wednesday for a short summer tour.

WISCONSIN.

EAU CLAIRE.

Music Hall (L. Parrish, manager): The Galley Slave co. with a fine cast of characters 9th to good business. Each part was rendered very satisfactorily. Sprague's Original Georgia Minstrels came 12th and gave a good entertainment to a packed house. The Hasenwinkle Ideal Dramatic co. 13th and 14th to fair business. The first night A Celebrated Case with Tillie Stepiany as Adrienne and C. A. Hasenwinkle as Jean Renaud with good support was produced in splendid style. Hazel Kirke was produced the second night in a very satisfactory manner. Booked: Heywood's Mastodons 16th; Salsbury's Troubadours 17th; My Geraldine co. 18th; Renwood June 9; Madane Litta, 25th; Tony Denier's Humpty Dumpty 29th; Haverly's Minstrels July 14.

JANESVILLE.

Myer's Opera House (C. E. Moseley, manager): Salsbury's Troubadours to good business 4th. Bells of Corneville was well rendered by local talent 9th and 10th to moderate houses, on account of unfavorable weather. Bartley Campbell's Galley Slave co. gave a fine entertainment to a large audience 11th. Coming: My Geraldine 21st; Canfield & Bookers Novelty co. 24th.

MADISON.

Opera House (George Burroughs, proprietor): Haverly's New Mastodons delighted a large audience 17th, it being the first minstrel show here for over a year. Remenyi and Concert co. came 9th to only fair business, owing to the stormy weather. The Galley Slave, with a first class co., 10th to poor business, but giving satisfaction. The Fifth Avenue Opera co. present Olivette 19th, followed by My Geraldine.

MILWAUKEE.

Academy of Music (Harry Deakin, manager): John Jack and Annie Firmin 9th, 10th and 11th to very poor business in New Madgalen and Dora. The co. is a very weak one. John Jack and Annie Firmin have no especial claim to distinction on account of their "having played in Asia, Africa, and Australia." B. Campbell's Galley Slave co. 12th, 13th and 14th to a good business; the cast was a strong one, and the piece rendered quite perfectly. They go from here to New York and there close the season.

Grand Opera House (Jacob Nunnemacher, manager): Haverly's Colored Minstrels 13th and 14th to overflowing house. The music and singing were excellent, and the clog dancing an acceptable specialty.

Items: Next month closes the season here, and both places of amusement are to receive a renovating.—The past season has been a financially successful one.

RACINE.

Opera House (McFarlane & Rusco, managers): John Murlay and Grace Cartland 10th and 11th to good houses. The piece, Constable Hook, given 10th, did not take here. Miss Cartland's Camille, on the 12th, was very enjoyable. Her efforts and those of her leading man, George Middleton, were duly appreciated. Florence Herbert comes the week of June 8.

CANADA.

BROCKVILLE.

Opera House (George F. Fuller, manager): May 7, Hazel Kirke comb. to big house; 11th, Joseph H. Keane in Rip Van Winkle and Solon Shingle to good house. Booked: 21st, Jay Kial's Uncle Tom's Cabin co.

HAMILTON.

Grand Opera House (J. R. Spackman, manager): Aldrich & Parsloe presented My Partner to good business 9th; left an excellent reputation. Genevieve Ward in Forget-Me Not 10th to a large and fashionable audience; receipts \$600. Rooms to Rent 11th and 12th to small business. Booked: 21st, the Lingards in Stolen Kisses; 23d, Haverly's Black Forty; 25th, Haverly's New Mastodons.

Item: On Friday evening, May 20, a complimentary benefit will be tendered to Manager Spackman, the popular manager of the Grand Opera House, who has worked hard and successfully to cater to the theatre-going public of the city. Helen Blythe, I. F. Brien and a host of volunteers will appear. Mr. Spackman leaves immediately afterwards for New York to complete his bookings for the coming season.

MONTREAL.

Academy of Music (H. Thomas, manager): Closed. Booked: 18th and rest of week, Genevieve Ward in Forget-Me Not. Theatre Royal (J. B. Sparrow, manager): Janauschek to rather light houses, although the co. was above the average and should have done better on actual merit. Booked: A French Dramatic co., composed of some of the De Beaulieu co., and some of the co. lately playing here, week of 16th.

OTTAWA.

Grand Opera House (John Ferguson, manager): Joseph H. Keane Hazel Kirke comb. played 9th and 10th to small business. The co. is devoid of merit and consequently gave a wretched performance.

Items: John Swinburne, of the Hazel Kirke comb., had a little spat with Keane over financial matters and left the co. here, going back to New York.—The regular season closes with the engagement of Genevieve Ward 17th. Manager Ferguson is to be congratulated on the success which has crowned his management.

ST. CATHARINES.

Academy of Music (A. G. Brown, manager): Genevieve Ward 9th in Forget-Me-Not, largely attended by the elite of the city. Hazel Kirke booked 24th; Duprez Minstrels 25th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rooms for Rent was produced at this house first two nights of week, with J. W. Beers in the leading part. Show only fair; business small. Balance of week Genevieve Ward and co. in Forget-Me-Not to large business considering the intense heat. Monday 16th, three nights, Ford's Comic Opera co. in Olivette; 20th and 21st, Haverly's Genuine Colored Minstrels.

Royal Opera House (J. C. Connor, manager): Closed this and next week.

Theatre Comique (Joseph A. Burgess, manager): This snug little variety theatre still continues to draw large audiences each evening.

NOVA SCOTIA.

HALIFAX.

The Lyceum (T. M. L. A. proprietors): Holman's Opera co. in Olivette 9th, 10th and 11th and Billee Taylor 12th to fair houses.

Academy of Music (J. Jack, secretary): The Amateurs of the 19th Regiment performed Waiting for the Verdict and A Quiet Family 9th and 10th to fair houses. Baird's New Orleans Minstrels 11th to a crowded house.

UNPROFITABLE FRENCH.

Gus Penoyer, the veteran advance man, is a fluent linguist. He speaks French like a native. One evening last winter he was seated in a New Orleans restaurant entertaining George Zebold, Hermann's clever manager. "Oh, yes," said Gus, "I am always at home in New Orleans. I know the French language thoroughly. For instance, when I desire a bottle of wine I always order it in French. It gives tone to the order and makes the waiter hurry around to get what I want." To display his acquaintance with the Gallic tongue, Gus mentioned the names of certain wines.

Zebold, who himself is well versed in the dead—and alive—languages too, affected to doubt Gus' ability to order a bottle of Krug in French, saying, "Oh, that's not French! No waiter could ever understand that lingo."

"Oh, ho!" said Gus. "Couldn't understand it, eh? Just you wait. I'll ask that waiter. You'll see whether he'll understand what I say to him. 'Here, Garçon, bottle Verneux dry—' "Oui, Oui, Monsieur," and before the astonished linguist could recover his breath, a bottle of extra dry was placed before the pair. Pop! and with a sizzling sound the generous wine was foaming in two glasses. Zebold drank Gus' health.

Penoyer paid the wine bill of \$5, but since that time he invariably orders his beverages in his mother tongue.

ACTORS AT THE BAT.

A cricket club has been formed by some athletic actors in New York for the combined purposes of sport, and showing our college and other elevens how easily their vanquishment can be effected. Those who have rallied round the wicket and bat thus far consist of the English contingent of the profession located here, and as they are all more or less familiar with the game, excellent work is to be expected.

The club has been characteristically dubbed "The Thespians," and it will enter the field for the first time May 26, at 11 A. M., when a game has been arranged with the St. George Cricket Club on the latter's grounds in Hoboken. The doughty crew that will meet the foe consists of the following gentlemen:

Osmond Tearle,	Harry Pitt,
William Elton,	Frederick Ward,
Gerald Eyre,	Robert Hill,
Wilmot Eyre,	G. F. Kerr.

By this list it is seen that nearly all The World is engaged, and that the game will lack neither tragic nor comic elements. But one thing is necessary to make the arrangements complete. Lester Wallack should be chosen to act as umpire for "The Thespians."

THE GIDDY GUSHER.

"If we offend, it is with our good will."
—MIDSUMMER NIGHT'S DREAM.

An actress at Wallack's sketched the Greek Slave on a set rock so naturally that John Gilbert covered his eyes with a fish-net as he passed it.

A little before John McCullough left for Europe he was introduced to Salvini. As neither could understand each other, what a sympathetic sight it must have been to have watched the two tragedians looking at each other like a couple of imbeciles, and smiling all sorts of meaningless smiles, and wondering why some one did not lead them into the refreshment room right after the grip.

"Well, grief cannot last forever!" convulsively sobbed a New York actress as she returned from her husband's funeral. Sure enough, it didn't. Three months later she was skipping around the stores on Sixth avenue, pricing orange blossoms and twelve-button kids.

There is one brave actress in New York. She never thinks of looking under the bed before retiring.

Billee Taylor has been translated into Russian. "All of us on account of Eliza Koff."

An actor fell through a skylight in a Chicago hotel last week. Poor fellow, he must be full of pains by this time.

Wonder what Jimmy O'Neil and Frank Goodwin are whispering about all the time? Frank's gesticulations, as he is unraveling some gigantic scheme in Jimmy's ear, can be seen further than the eye can reach, and Jimmy has worn off four of the iron pillars of the Union Square Hotel through sheer thoughtfulness.

This is the weather that makes managers and actors tip their glasses and say, "I'm looking at-choo!"

Billy Elton don't look so warlike as he did in his rowing contest, although several of his children are still in arms.

When learning a new part, it is said that Charley Thorne's wife listens attentively to his speeches. It is suspected that he does to hers, too.

Fred B. Warde eats nothing but mince-pie nowadays—presumably to help him play those heavy parts at the Windsor.

An actor who gets on his ear can never listen to reason.

To-morrow will be Clara Morris' thirty-birthday.

Like circus posters, most actresses are on the waltz.

A manager is known by the company he keeps.

Sara Bernhardt talked exclusively in French, but she understood these marks (\$\$\$\$) in English.

This is the season when actors and the moon get full together.

"Sweet are the uses of reverity," as Welsh Edwards said when he discovered he could polka 'tother way.

John Matthews was discovered in a Criterion back room yesterday trying to teach his dog how to say "some other evening."

Manager Murtha got so interested in an argument at the Union Square Hotel yesterday that he sat down on a lump of ice. He arose immediately, saying that he was "opposed to the freeze seat business anyhow."

A Philadelphia actor named May is showing signs of insanity, and his family and friends are quite worried about it. Pshaw! What's the use of worrying? May is only about half gone.

Energy and perseverance are great virtues. They make millionaires out of some managers, while others they keep carrying banners at twenty-five cents a night all their lives.

"There is something inexpressibly touching in this sight," remarked the venerable David Bidwell as he walked through Union Square arm-in-arm with Augustin Daly, and observed the boys and girls fitting past them on roller skates. "There is, there is," replied Augustin, "but it is when one of them shoots through your legs, and you touch the unsympathetic pavement with the blunt end of yourself."

Some of the actors around the Square who part their hair in the middle, and indent their noses with unrimmed eye glasses, look just too sweet for anything—except to club.

Curtis Speaks Truths.

Passing by the Union Square cafe yesterday noon THE MIRROR man was accosted by M. B. Curtis.

"Hello, old man, awfully glad to see you!"

"Thanks. When did you get in?"

"Got in last week. I'm paralyzing 'em, ain't I?"

"Been financially successful?"

"Great. Have done a big business everywhere. Turned 'em away. Houses couldn't begin to hold the people who came to see my Sam'l Plastrick. Made more money than Bernhardt!"

"Glad to hear it. How did the provincials like your play?"

"It caught 'em big! The press boys especially said it was great! Had column after column in all the big papers. Praise me way above Emmet or Nunnemacher's whale!"

"Made much money?"

"Something over \$100,000—a trifle over that sum."

"What are you going to do with so much wealth?"

"Well, that's what bothered me for a time. Thought at first of buying myself a big circuit, but my friend and banker, Jay Gould, persuaded me there was more money in buying up a couple of Western roads, so I did so. Next Summer I intend buying out Jack Haverly's mines."

"You are an old professional, Mr. Curtis?"

"Oh, yes; I've been an actor since 1823. Made my debut with Maggie Mitchell's company as Landry Barbeau, to her Fanchon."

"Successful from the outset, I presume?"

"Yes; I was considered the foremost of our *jeunes premieres*. Laura Keane, however, was the *Deus ex machina* that transferred me to a higher sphere."

"Played with a number of prominent people in your time?"

"Well I should smile—eh? Well, don't mind if I do—beer. As I was going to say when you broke me up—I've supported stars like Forrest, Len Grover, David Garrick and Anna Cora Mowatt. Yes, and I've played Claude Melnotte to Cushman's Pauline. That was in 1816 in Glasgow. You should have seen us. Neilson saw my performance, and went wild over it. She offered me \$500 a month to play the part with her, but just at that time Lucille Western came along, and secured my services for the season. I've played Bill Sykes many a time to her Nancy, and Jim Herne's Fagin. In 1837 Salvini wrote me a very pretty letter, comparing me with Barry Sullivan, Ned Price, and other fine actors. He invited me to play Iago with him for his benefit at Milan. I hated to refuse him a little service like that, so I played. There was a big house. Scala was packed. You should have seen my performance. The pit rose, and I went to see a friend; Salvini was furious. Jealous? That's not the name for it! Caught the house? Maybe I didn't paralyze 'em! Had to come back three times, and repeat whole passages, before they'd let me go off. The next season I had an offer from the elder Booth, but as I was helping Jessop to write Sam'l of Posen, I reluctantly declined."

"How did you discover that peculiar lateral motion of the forearm with which you're so fond of rounding up your lines?"

"Which? This? Oh, yes! That's an awfully funny snap. I'll tell you how. In 1813 I was supporting Dion Boucault in Paris. Shylock was put up. Bouce played the Jew. I did the silent business. Didn't have to do anything but go on and look fresh. I was suffering from a bone felon on the third finger of my left hand, and one night just as it came my time to go on, I accidentally hit my finger against the prompt-desk. It hurted awfully, and with a yell of pain I sprang on the scene, shaking my hand in this fashion, over my shoulder. It caught the house. I had to do it over three or four times. Since then I always do it. I'm going to have it copyrighted. Awfully clever, ain't it?"

"I dare say. But let me understand you clearly. When was it that you made your first appearance?"

"In 1849, I told you, at San Francisco. I played for my debut Mercutio to McKean Buchanan's Romeo and Alice Harrison's Juliet. That was a great cast. Nat Goodwin played the Friar. That is to say he played at it. Ned Price played Juliet's Governor. Sara Jewett played the Nurse to Lotta's Lady Capulet. Oh, it was a wonderful combination of artists. And I nearly forgot. John McCullough made the first bit of his life in that performance. He played Tybalt, and did it so pleasantly that he got the nickname 'Genial John' from his acting in the part."

"You made a hit also, I presume?"

"An immense one! I sprang into popular favor at once. So great was my popularity that when Mary Anderson heard of me she offered me a three years' engagement to support her at \$1200 a night. Salvini, who was playing Ingomar to her Parthenia wasn't giving satisfaction to the public, and she wanted to get me. No, I didn't go; Brother Frank thought it was too risky. Frank, you know, is very queer sometimes. Going to the mat, this aft'?"

"No, I thank you. Good day Mr. Curtis."

"So long. I'll see you future."

One of Leavitt's actors lost a pocketbook in Providence recently. Served him right for trusting in Providence.

PROFESSIONAL DOINGS.

—Dora Leigh is on a visit to her relatives in Chicago.

—Oliver Doud Byron will Summer at Long Branch.

—Alice and Louis Harrison close their season in Philadelphia June 4.

—Harry Kernell, the variety actor, answers now to the hail of "papa."

—H. J. Sargent, Boucault's manager, sailed for Europe on Saturday.

—There is some talk of establishing a variety theatre on Coney Island.

—Maud Harrison has been re-engaged by A. M. Palmer for the Union Square.

—Charles Harris, the Billee Taylor stage manager, will sail for England to-day.

—Manager Collier expects to have three or four combinations on the road next season.

—Annie Pixley closed her season at Newport last Saturday, and returned to New York.

—Haverly's Widow Bedott company open at the Standard, San Francisco, on the 30th inst.

—Manager Bidwell contemplates making improvements in his New Orleans theatre during the season.

—Sam Colville will do Europe this Summer. Jimmy Morrissey will chaperone him around the continent.

Lotta was taken suddenly ill on Thursday night last in Brooklyn, and the large audience had to be dismissed.

—Fred Berger, of the Berger Family, and Etta Morgan, saxophonist, were married in St. Louis last week.

—Robert Spiller, formerly business manager for Mary Anderson, will take out a company of his own next season.

—E. D. Price, the popular advance agent of John McCullough, is reporting baseball matches for the Detroit Post and Tribune.

—A Mad World, by Mrs. Bruner, of San Francisco, which has met with much favor in that city, is said to be a story of her own life.

—Omar H. Bartlette, a discriminating young journalist, has succeeded Frank Farrel as dramatic critic of the New Orleans Times.

—Robson and Crane have permanently engaged Miss Adele Waters, a rising young actress of San Francisco, to support them hereafter.

—Our San Francisco correspondent says that Willie Edouin has abandoned the Forest Garden scheme in Boston, and that he will not play there.

—Henry Abbey is said to be negotiating for the Hartford Opera House, evidently with a view to establishing a circuit between New York and Boston.

—Daisy Ramsden, formerly of the Leavitt company, has gathered together a company and will open the Forest Gardens, Boston, in a piece called Jewels.

—Haverly's Fifth Avenue Theatre will be opened next season with Madame Favart, Catharine Lewis and John Howson, it is stated, appearing in it.

—George C. Davenport has been engaged to play Kocco in Zimmerman's La Mascotte company at the Chestnut Street Theatre, Philadelphia, next week.

—M. A. Kennedy, the manager-actor of San Francisco, is having a piece written for him by two journalists, with which he proposes to star next season.

—It is reported that Sam Ashe, manager of Gray's Opera House, Houston, Texas, has leased the Tremont Opera House in Galveston for the season of 1881-2.

—E. M. Gouge, treasurer of the Union Square Theatre for so long a time, has become business manager of the Sea Beach Palace Hotel, Coney Island.

—W. A. McConnell, lately with the Nip and Tuck Combination, has left that company and taken the position of manager of Haverly's Brooklyn Theatre.

—Emma Maddern has been engaged for Lawrence Barrett's company for next season. Manager Stevens intends gathering a strong support around Mr. Barrett.

—Kate Foley is expected in San Francisco from Australia. She is said to be of the Ada Gilman style—very petite, very cute, very pretty, but an infinitely better actress.

—C. E. Blanchett offered Mr. Bush, manager of the Tabor Grand Opera House, Denver, Col., \$1500 a week for the opening—Haverly's European Mastocons to be the attraction.

—The San Francisco News Letter says that "Helen Blythe is prone to exaggerate. She calls herself 20, in the first place, and says she has played Camille 500 times, commencing at 15."

—W. H. Power, of the Galley Slave company, recently thrashed the manager of a Fort Scott (Kansas) theatre in view of the audience, for refusing to keep the terms of his contract.

—Harry Rich, lately playing Tim Crane with Burgess' Widow Bedott Company, leaves for England next Saturday, taking his little son. He will remain there if he gets a profitable engagement.

—Bartley Campbell's Galley Slave Company closed the season at Milwaukee, Wis., 15th inst. Most of the troupe are re-engaged for next season, and Maud Grainger, it is said, will act as leading lady.

—Gentleman Sandy, by a Mr. Nesfield, which has been running in the San Francisco Post, is being dramatized by the author for Max Freeman, the German-American actor, who intends to star with it.

—Chaff, published at Detroit, is a wonder of journalism. Issued first but two months since, it is already firmly established. Its varied departments are bright and trenchant, and its typography is exceedingly hand some.

—Jennie Yeaman has been offered a tempting engagement by Tony Pastor to appear in burlesque the balance of the season, but the young lady has declined, and will probably star in several pieces now being written for her.

—Lizzie Davine, the young girl who was injured by being shot from a cannon at Barnum's show a few weeks since, died in St. Vincent's Hospital on Friday, and was buried on Saturday, a number of the members of the troupe attending the funeral.

—The wife of Samuel W. Percy is lying dangerously ill at the American Hotel, Philadelphia, of typhus fever, contracted during her travels with her husband. Mrs. Percy is a Californian, and the extremes of our Eastern climate have had anything but a beneficial effect upon her.

—At the conclusion of their engagement at the Walnut, Philadelphia, each member of the Legion of Honor company was presented by their amiable manager, Frank A. Gardner, with a ten-dollar silk umbrella, with appropriate inscription—the ladies receiving expensive and tasty silk parasols. The company unite in one opinion of the gentlemanly qualities of their manager.

—Another engine was placed in the Madison Square Theatre last week, making three in all, and a powerful revolving fan, that blows the air through the ice chambers to every portion of the house. It is expected that any desirable temperature can now be produced at short notice. The next regular season will be inaugurated with an original play by an American authoress. The Professor is expected to occupy the boards during the Summer.

Windsor Theatre.

Bowery below Canal Street.

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ENGAGEMENT FOR ONE WEEK ONLY,
COMMENCING MONDAY, MAY 9,

of
the great character artists,
MR. AND MRS. GEORGE S. KNIGHT,

In their successful comedy drama

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As played by them over 1000 Times in EUROPE AND AMERICA.

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First appearance in New York of

MR. M. B. CURTIS

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SAM'L OF POSEN.

THE COMMERCIAL DRUMMER.

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Second week of the great spectacle,
CASTLES IN SPAIN,
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Grand ballets led by two great Premieres and a Corps de Ballet of 40 Coryphées and 50 Figurantes.

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Fifth and South Fourth streets,
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GRAND NOVELTY CONSTELLATION.
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Every evening at 8.
Wednesday and Saturday Matinee at 2.

Next week, NEEDLES AND PINS,
with the original cast from
DALY'S THEATRE, NEW YORK.

Madison Square Theatre,
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LAST NIGHTS! LAST NIGHTS!

SECOND

OF
HAZEL KIRKE.
HAZEL KIRKE.

June 1, THE PROFESSOR.

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THE WORLD.
THE WORLD.
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The wonderful raft scene, the explosion on the steamer, the escape from the asylum, with the lovely pagonamic effects, gives an ensemble never before produced in this country.

Every evening at 8: Saturday mat. at 1:30.

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Last nights of Carte & Rice's opera
conique company in
BILLEE TAYLOR.
BILLEE TAYLOR.

88th to 90th PERFORMANCE
Monday, May 28, Opening of the Summer
Season. THE STANDARD OPERA COM.
PANY. Continuation of the great success,
BILLEE TAYLOR.

FRIDAY, May 27, both PERFORMANCES.

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NEWHALL HOUSE, J. F. ANTHDAL & SON, Proprietors. The largest and finest hotel in the State, having baths and all modern improvements.

OTTAWA, CANADA.

Agnes Herndon's Smash-up.

The collapse of Agnes Herndon's company at Nashville, Tenn., having called forth some uncomplimentary allusions to the actress, the lady, with a view toward vindicating herself from these aspersions, called at the MIRROR office to give her side of the story.

Said Miss Herndon: "I had nothing to do with the business management of the company. I will tell you the facts. Some nine weeks ago a Miss Berthold, who made her debut at Paterson, called upon me and impudently went to go out with her and insisted on my going South. At first I declined, as I was comfortably situated and had no desire to go on the road. Miss Berthold appeared very anxious that I should consent, and said she would put up \$2000 for a six weeks' tour. Finally, after her repeated persuasion I consented, and signed a contract, which I have now, by which I was to be starved, receive a percentage of the receipts and have all my expenses paid. After the end of the six weeks Miss Berthold called the company together at Athens, Ga., and told them she would not put up one cent more. Up to this time she had only advanced \$500 of the \$2000 she had agreed to furnish. She backed out in a very disreputable manner. My contract had expired at this time, but the members of the company begged, as a personal favor, that I should remain and assist them to get back to New York. Against my better judgment I consented, and continued playing with them. Up to this time I had never received a cent for my services. On the contrary I had, on three occasions, advanced money from my private purse to help the company along. While at Columbia, Tenn., the proprietor of the hotel came to me and said: 'Miss Herndon you are a stranger to me, but I think it is an outrage and you should know it. The company intend to attach your baggage.' I replied that the company knew full well that I was not responsible for the business, and they should look to Miss Berthold. I had some diamonds and jewelry which they thought I would part with rather than lose my credit; but as I was not the responsible party, I declined giving my diamonds up to help people who did not seem to appreciate the fact that I was endeavoring to assist them home. It was understood that the season would close at Nashville, and all depended upon the three performances in that city. Our best house was the matinee, which was a good one. I ordered the curtain to ring up, and was told that Miss Berthold was absent; that she had gone for a walk, and would not play. I had to hurriedly cut out her lines, and when this task was finished, I again ordered the curtain rung up. I was then told that one of the gentlemen was too inebriated to appear, and that he was at the hotel. We had to send for him. Another gentleman of the company was also drunk, and fell asleep on the stage. He had to be waked up to speak his lines. In this sort of style the performance was given. You may well imagine my disgust at such conduct. That night the gentlemen of the company disgraced themselves by 'guying' the lines. Where one should have said—

My more than brother, I only trust I may
By life long gratitude the past repay,

He said—

My more than brother, I only trust I may
By walking back to New York, the past repay,
and a great deal more such nonsense, which set the house in a roar. I was exasperated and indignant, and announced my intention of leaving on the first train for New York. I said I would not stay and be publicly insulted in this manner, and I left. As I tell you, I did not get as much as a postage stamp from the trip. Indeed, I had to pay my own hotel expenses. In Atlanta, Ga., I drew on my husband for \$100, which I loaned the manager to get out some printing which lay in the express office. I also advanced money to the company at Montgomery, Ala., where two of the gentlemen refused to go on unless they were paid some money. Miss Berthold did not do as she agreed, and as I tell you, she only put up \$500 out of the \$2,000. I am not responsible for the failure, and the company distinctly knew that she was the party to look to for their salary. I only remained with them after leaving Athens, and advanced money out of charity, as I did not wish to see them stranded far away from home. When I left the company at Nashville, my manager, Mr. Abbott, said I was perfectly right, and that I should not stay with a company which repaid my goodness with insults. Mr. Abbott also left Nashville at the same time, and went to his home in Boston. I have given you only the exact truth of the whole matter, and am ready to make oath to what I have stated."

With reference to the above statement of Miss Herndon, it would appear that there are those who believe that she was the responsible party of the concern. J. J. Spies, the dramatic agent, says that Miss Herndon's denial of responsibility is without foundation. Upon representations made to him by Miss Herndon, he engaged and sent her several people, who were left stranded in Nashville. He does not well see how she can disclaim her responsibility, and he certainly considered her the manageress of the ill-starred company.

John B. Walsh, a member of the company, called at the MIRROR office Tuesday, and related his experience. He said:

Miss Herndon told my sister she had loaned Miss Berthold's money in bank subscription for disposal."

"On those representations you engaged with her?"

"Solely. Besides, Miss Herndon told Mr. Vinton, on a train, that whether the money came in or not, salaries would be paid. We all understood from Miss Herndon that the money was where she could put her hands on it at any time. Mr. Abbott, the manager, and one of the partners, after we had been out about three weeks, told us that he was a little pinched for money, but that I should receive every dollar of my salary."

"Have you got any of it?"

"I have not received half a week's salary since I have been out—seven weeks and a half from the time Miss Herndon and Mr. Abbott left us at Nashville."

"When did you discover that things looked dubious?"

"At Columbia, Tenn. We were to play two nights. It rained and a festival was going on in the town. We did not play—nobody coming to the theatre. Abbott then told us he was short of money, and couldn't get out of town. We asked him why Miss Herndon did not raise money on her diamonds. He replied that she had told him the diamonds did not belong to her. Miss Herndon then paid her own board bill, and Mr. Vinton 'put up' his watch to get us out of town. Miss Herndon was asked to hypothecate her trunk, but she positively refused. This Mr. Abbott denies, but Miss Firmin, a member of the company, said she heard Miss Herndon say so, and also that the company might stick there before she would leave anything. Mr. Abbott appeared to be honest and square with us until we got to Nashville, when he jumped."

"How about the Nashville affair?"

"We played there three nights. Mr. Abbott's share for the three performances was \$115. He paid Miss Herndon's, Mr. Vinton's and his own board bills, and \$20 for printing, and left on the 5:20 train Sunday evening."

"Did you know he was going to leave?"

"No, for he promised to pay our hotel bills in the evening, but he left instead."

"How did you get out of town?"

"Citizens and others interested themselves and got us up a benefit, netting \$161, which brought us to New York. But my trunk is still held in the iron grip of the landlord, who also went back on us, promising to board us for a dollar a day, but when we had the benefit he expected the full board, which we did not have money enough to pay."

"How about Miss Berthold's connection with the affair?"

"About the fourth week out Miss Berthold with her lawyer, called the company into her room at Athens, Ga., and told us she would not be responsible for salaries after that date. That was the first intimation we had that she was a partner. Her lawyer then informed her she was responsible for one-third of the back salaries. She then acknowledged that she was responsible up to that time. She said she had been treated very shabbily by Miss Herndon and Mr. Abbott, and were it not for that she would pay the salaries. But her veracity I very much doubt."

"Did she pay any salaries?"

"No. In Nashville, after Miss Herndon and Abbott had left, I called on her, and asked her about the amount coming from her to me. She replied that she would do nothing about it—that she had not a penny in the world. Two or three weeks before she had sent one of her trunks by express to New York, and took the things out of her other trunk, put them in a packing-box and hid them in the theatre, and afterwards sent them to this city."

"Who do you consider responsible for the irregularities?"

"Miss Herndon and Miss Berthold particularly, although Abbott is much to blame. Until he left us at Nashville with Miss Herndon, I had always considered him an honest man. I have no redress, for I had no contract with Miss Herndon, in whose word I implicitly trusted."

"Engagements for Next Season."

This week we continue the list of people engaged for next season that was commenced in our last issue.

A. Z. Chipman and Blanche Moulton, by J. M. Hill.

Lillian Glover, Edward Thorne, Jennie Murdoch, Charline Wiedman, E. Grey Spangler, George Boniface, Jr., and L. J. Vincent, by Chestnut Street Theatre, Philadelphia.

Rose Coghlan, leading lady, by Lester Wallace.

Harry Lee, leading, by Madison Square Theatre.

Walter Fessler, by Chestnut Street Theatre, Philadelphia.

Emma Maddern and Otis Skinner, by Lawrence Barrett.

Adele Waters by Robson and Crane.

W. J. Scallan, by Bartley Campbell for three years.

Maude Harrison, by the Union Square Theatre.

Adele Belgarde, for Collier's Banker's Daughter.

Mrs. Thomas Barry, Rachel Noah, Dan Maguiness, by the Boston Theatre.

George Vandenhoff, Jr., by Augustin Daly.

Luke Martin, by McKee Rankin.

Harry Meredith, by Janauschek.

Raymond Holmes, G. H. Harris, by Frederick Paulding.

F. F. Mackay, Louise Sylvester, by Steele Mackaye.

James H. Alliger, business manager, by F. S. Chanfrau.



Signor Campanini has been interviewed concerning his future movements. In regard to the rumor that he was to become the impresario of the New Opera House, he said he had not been approached upon the subject, but that he had heard the rumor. He would not go into operatic speculation, as he proposed to keep what money he had made by his efforts, and would not risk it in any venture. He would be willing to assume the management, and provide the people with operas they had never seen, and get them up in such style as was never before witnessed in New York. He liked this country and the people, and would like to live here. He is now awaiting intelligence from San Francisco concerning an engagement there—in conjunction with Mme. Gerster—and until that was settled he would be idle. If arrangements were not concluded he would sail for Parma, Italy, his home, on the 28th inst., and would not return to this country for some time. He had been in America for four seasons, had been treated well by the press and the public, and was sorry he would not be here again next year.

AMONG THE MUSICIANS.

Sunday concerts have begun at Coney Island.

Fanny Pollock, soprano, sailed for Europe on Saturday last.

Clara Louisa Kellogg is expected here in August, the health of her mother permitting.

Dudley Buck will continue as conductor of the Apollo Club of Brooklyn for another year.

The regular Summer season began at Metropolitan Concert Hall on Sunday evening, Rudolph Bial, conductor.

There are some fifteen or twenty Billee Taylor companies in process of manufacture, with some a Billee-T in each.

A series of grand concerts, under the direction of Max Maretzek, will be given at the Baltimore Academy of Music during the Summer months.

The last concert was given in Steinway Hall last Saturday night, and until the next season opens the hall will be in the hands of the carpenters and decorators.

Leipzig professors say that their most proficient pupils are Americans, and that European managers have more faith in American than in any other. One for us.

It is said that there is no truth in the statement that Christine Nilsson had signed a contract to appear with the Mapleson Opera troupe in this country next season.

Kemenyi is to give a series of violin concerts in New York and vicinity during the Summer season. The engagement will probably include the principal hotels of Coney Island.

The net receipts of the recent May Festival are gradually dwindling. From \$10,000 reported as the profits at the close, it seems now, according to the secretary's statement, the surplus will only amount to between \$3000 and \$4000.

There is fraud in everything nowadays. Even the boys who sold programme books at the May Festival and the ushers became tainted, and succeeded in swindling the management. They were provided with badges, which gave them liberty to pass in and out. There being so many of them of course the doorkkeepers could not remember their faces. They would conceal the badge, secure a return check, leave the hall, sell the check for two dollars on the sidewalk, and return by means of the badge, and repeat the game as often as they pleased. It is said by the secretary that at least two thousand people gained admittance in this manner.

LETTERS TO THE EDITOR.

Will you hear this letter with attention?
As we could hear an oracle.

LOVE'S LABOR'S LOST.

MISS LEONARD NOT TRAVELLING.
IRVING HOUSE, May 15, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR: In your last week's issue of THE MIRROR, you announce me as travelling with my play of "Woman's Faith." Will you kindly correct this in your next, as, since my terrible illness last winter, it would be hazardous to attempt such a thing.

Your early attention will greatly oblige,
Yours faithfully,

AGNES LEONARD.

PEOPLE WHO LIVE IN GLASS HOUSES.

WINDSOR HOTEL,
MONTREAL, May 16, 1881.

EDITOR NEW YORK MIRROR:

DEAR SIR: In the last issue of a certain New York paper appeared an article regarding the De Beauplan break-up, and the flight of a part to Canada, and entering into unauthorized marital relations; that they stopped at this hotel, and that one R. Grau took breakfast here with the runaways, who had registered under the names of Dr. E. Bernard and wife.

As a considerable part of what is printed is false, and thinking that you might want to say so, I will give you the following information: No such person as Bernard has been in this house for three months past; Grau did not take breakfast here as alleged; Grau is not the advance agent of Janauschek or any other company. The sheet in question seems horrified that the couple went off as they did, but perhaps is not aware that Mr. Bagard, who gives them their information, is an inmate of so fragile a structure that he should not throw rocks around himself. By the way, on the strength of Grau admitting having had breakfast here, I, in my capacity of clerk, have sent him a bill for it, and also 50 cents extra for the luxury of having it in a private room.

Yours very truly,
GEORGE MUNDO,

Clerk Windsor Hotel.

PROFESSIONAL DOINGS.

Herrmann's season closes at the San Francisco Hall on Saturday night. The magician has been very successful on the road. Mr. Zebold has been re-engaged to manage his interests next season.

Mark Pendleton will play Lewis Morrison's part in the Legion of Honor for the balance of the week, beginning to night, the latter gentleman being called away to Chicago to support his wife, Rose Wood.

Frank A. Small, better known to the profession as "Old Si's Brother," and a popular young journalist, has associated himself with his brother, Samuel W. Small, in the publication of the Southern Dramatic Critic.

Some needed improvements will be made in the Boston Park during the Summer. The aisles will be widened and the orchestra put down in a pit under the stage—an economical arrangement that saves seats and loses the music.

Bartley Campbell leaves for Europe today on the steamer Montreal. He will produce his pieces in England, where the Galley Slave has been quite successful. My Partner will be produced shortly after his arrival.

Tony Pastor's success through the country is something phenomenal. He does not know what it is to play to a scanty audience. Tony is careful to give a good show to our bucolic friends, and that is the secret of his victory.

Carnecross Minstrels have adopted a new method of selling reserved seats. A ticket is purchased with a blank check, and the holder goes inside and takes the best seat he can find—on the principle of "first come, first served."

One night last week Stella Boniface, after her last exit in The World, stumbled and fell prostrate in the wings. She was picked up by George Conway, who was standing near, and it was found she had sustained slight injuries.

Professor Harrington, the well-known ventriloquist, died at his home in Revere, Mass., recently from heart disease, at the advanced age of seventy-three years. He had been in the profession for about forty years as a magician and ventriloquist.

William Stafford, who is shortly to appear at the Windsor in a round of Shakespearian characters, has received many flattering notices from the Western press. His repertoire embraces Hamlet, Shylock, Lady of Lyons, Othello and Romeo and Juliet.

They seem to be tiring of the music of Olivette and Billee Taylor in the West. Our correspondent says "there is a big reward awaiting the first company showing here without inflicting selections from these comic operas upon a defenceless amusement public."

C. B. Bishop writes us that the Widow Bedott's business in Leadville was the largest of the season, with the exception of that done by Kate Claxton. He says that the Opera House now being built by Gov. Tabor in Denver promises to be one of the finest in the country.

Among the people engaged for the stock company of the Chestnut Theatre, Philadelphia, next season, are Edwin Thorne for leading man; Lillie Glover, leading woman; Jennie Murdoch Thorne, Charline Wiedman, George Boniface, Jr., and L. S. Vincent, stage manager.

Engagements for Haverly's Fourteenth Street Theatre next season have been booked as follows: Widow Bedott (Bishop), Robson and Crane, Fun on the Bristol, Oliver Doud Byron, European Mastodon Minstrels, F. S. Chanfrau and Joseph Emmet. These embrace variety enough.

Lawrence Barrett's company for the season of 1881-82 will be the same as during the present one, with the addition of Otis Skinner and Emma Maddern. R. E. Stevens continues at the helm. Mr. Barrett's time has been filled for the season. On the 7th of June the tragedian sails by the Republic for Europe.

Nat Homer, of Cincinnati, by means of a bogus telegram, persuaded Billy Rice, of Haverly's Mastodons, to believe that a ticket which the latter held had drawn a capital prize in the Louisiana State Lottery, and Billy is now assiduously engaged in looking for Nat with a club. The item of refreshments alone during the sell will aggregate \$30.

Last week a paragraph appeared in THE MIRROR to the effect that Frederic Warde would star in conjunction with Mr. Stafford at the Windsor. Mr. Warde has since called upon us, and desires us to state that he does not wish to rob Mr. Stafford of any stellar honor. He has simply been engaged specially to play Lago to that gentleman's Othello for three nights.

McMahon & Greenwall have assumed the management of the Pavilion Theatre in Galveston, Texas, where the best combinations are usually played, and have fitted it up in elegant style. It has a seating capacity of three thousand, with all the attendant stage and auditorium comforts. Managers and companies laying out routes for next season should bear the Pavilion in mind.

The directors of Music Hall, Dayton, Ohio, through C. D. Mead, the manager, have decided not to place the theatre in any circuit or combination during the next season, but the same liberal policy exercised by them toward managers during the last nine years will be continued. The Music Hall is a first-class theatre, and is the only house in Dayton open for legitimate theatrical business.

Baker & Farren make their first appearance in six years at the Windsor Theatre next Monday evening in The Emigrants. These gentlemen have made several tours of the world, and their geographical knowledge and insight into the manners and customs of the various nations have proved highly valuable to them in depicting the peculiarities of the characters which they essay. Their regular season will commence August 29, and their time is filled till April, 1882.

The Grand Opera House, Stillwater, Minnesota, has just been completed, and was opened on the 11th inst., by the Salisbury Troubadours. The building is described as the "gem of St. Croix," and cost \$75,000. All modern improvements have been placed in it. The auditorium is lighted by 130 gas-jets. Steam from one thousand registers will diffuse a generous warmth during the Winter season. The stage is 39x64 feet, and is thoroughly equipped in all its appointments. Eighteen acts of scenery have been handsomely gotten up, with set pieces, traps and necessary properties. Six dressing and a green room have been prepared for the comfort of the combinations playing in the house. The theatre will seat 1200 people in folding chairs.

Salvini Off for France.

Signor Tomasso Salvini, the Italian tragedian, sailed yesterday morning, on the steamer Canada, for Havre. Nearly five thousand admirers of the distinguished actor assembled at the pier to bid him an adieu. For an hour previous to the departure of the steamer Salvini underwent a siege of hand-shaking. He appeared in a splendid humor, and chatted and laughed pleasantly with his friends. He referred in glowing terms to his American tour, and expressed some regret at leaving the hospitable shores of this country. Among those assembled to bid Salvini farewell were a considerable number of ladies. His cabin was literally filled with flowers, the gifts, principally, of the fair sex. A sprinkling of prominent professional people were noticed among the throng. To them the actor appeared very cordial and friendly. On arriving at Havre, Sig. Salvini will proceed direct to Paris, and after tarrying a few days will take his departure for Florence.

PROFESSIONAL CARDS.

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MISS FLORENCE D. KELLOGG.
Prima-donna soprano. At liberty. Repertoire: Patnitza, Pirates of Penzance, Bohemian Girl, Chimes of Normandy, Pinaflore, etc. Address 39 East Swan St., Buffalo, N. Y.

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SAMPLES and RULES FOR SELF MEASUREMENT SENT BY MAIL ON APPLICATION

OPEN EVENINGS UNTIL 9 O'CLOCK. ON SATURDAY UNTIL 10 O'CLOCK.